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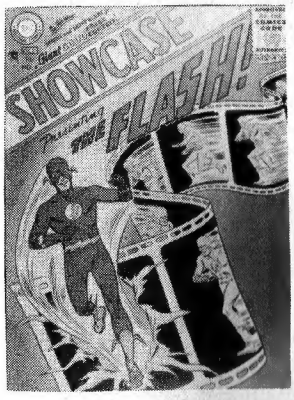

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Readers Note: As you may have noticed, *CBM* #10 is an all black and white issue to commemorate our series on the writings of Fredric Wertham. We will return to our regular color format next issue. Editor.

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Issue Number 10, February, 1992

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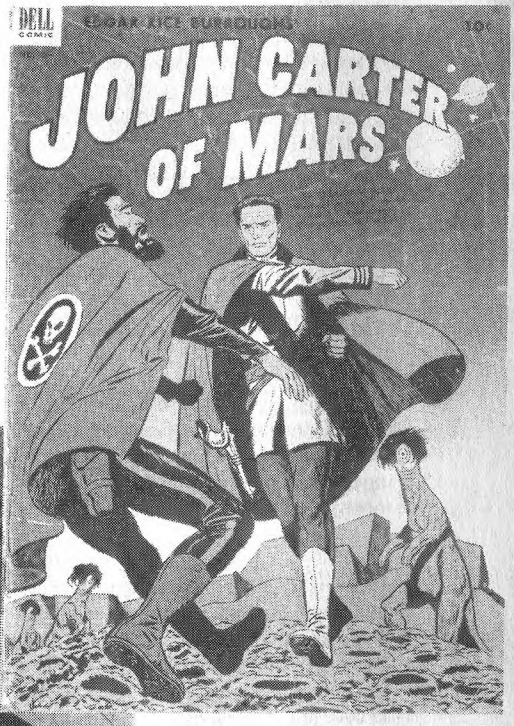
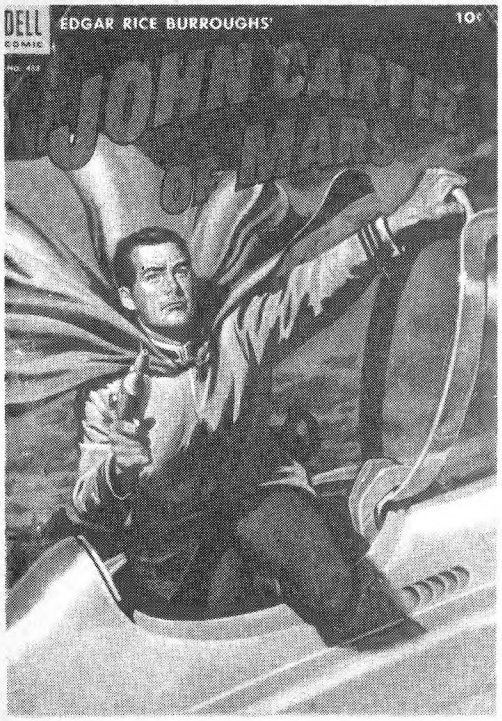
The first novel, Under The Moons Of Mars, began serialization in the February 1912 issue of *All Story Magazine*, one of the top adventure fiction pulps. Later that year, Burroughs assured his immortality with publication (beginning in the October *All Story*) of Tarzan Of The Apes, introducing the ultimate jungle-hero. All this is preparatory to my main interest here: the three John Carter Of Mars issues that Dell published in their Four-Color series in 1952 and 1953. These three wonderful comics, actual adaptations from the novels, are to my mind vastly superior to the

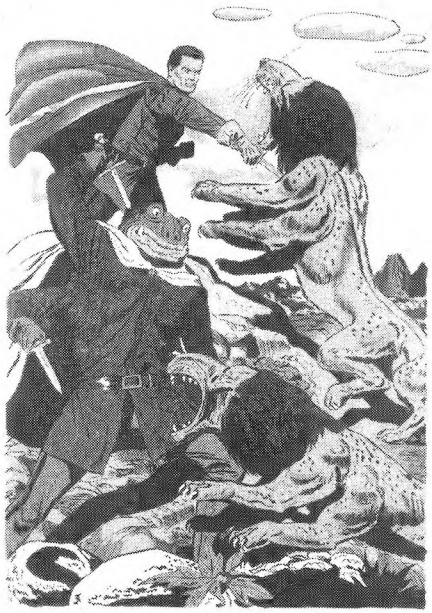


***Four Color* #437**
(Nov 1952)

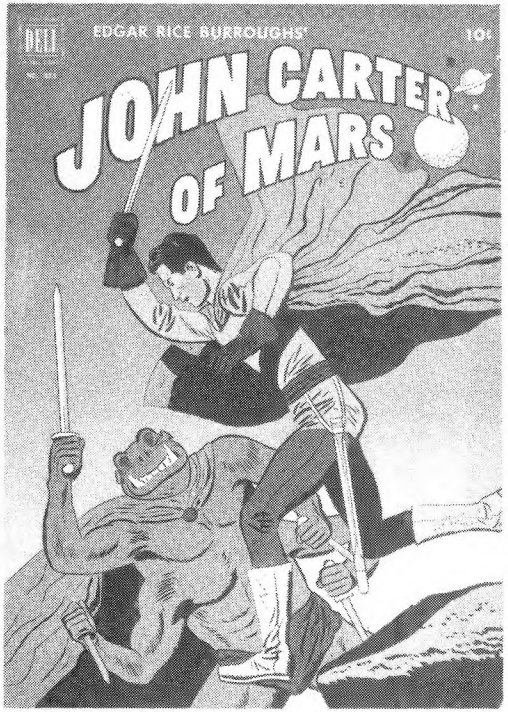
Above: **Front Cover**
Left: **Back Cover**
with color "pin-up"
of
John Carter
and
Dejah Thoris

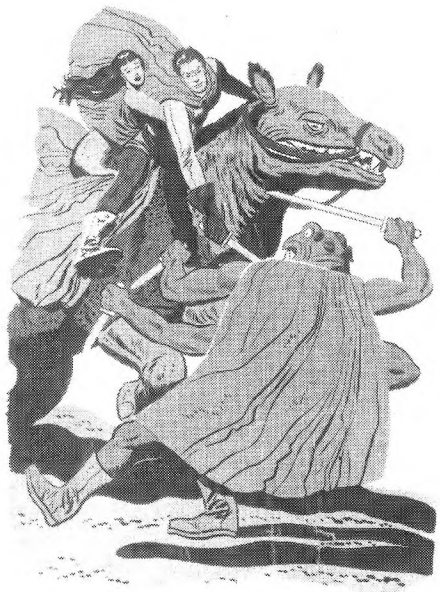
© Dell & ERB





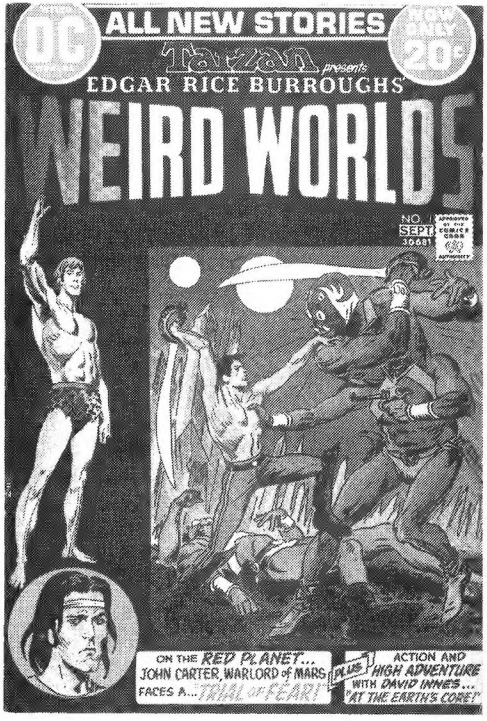
Above: **Front cover of *Four Color* #488 (Aug 1953) and Back cover "pin-up" © Dell & ERB.**
Below: **Front cover of *Four Color* #375 (Feb 1952) and Back cover "pin-up" © Dell & ERB.**





originals. Some of this is my admiration for the incredible speed at which good comic narrative can move; much of it is my admiration for the art of Jesse Marsh.

Before I rave about Marsh let me point out that Dell comics were in many ways the best bargains on the stands. They had no ads, hence one got more story pages for one's dime. A typical Atlas comic has 24 story pages. The Dell books have 32 story pages, often a cover-to-cover novel. (Some of the Zorro one-shots were 34 pagers, with the inside and outside back covers as the last two pages of the story.) The John Carter books feature inside front and back cover "end-papers;" the first issue, for example, has a cast of characters with their portraits. The outside back covers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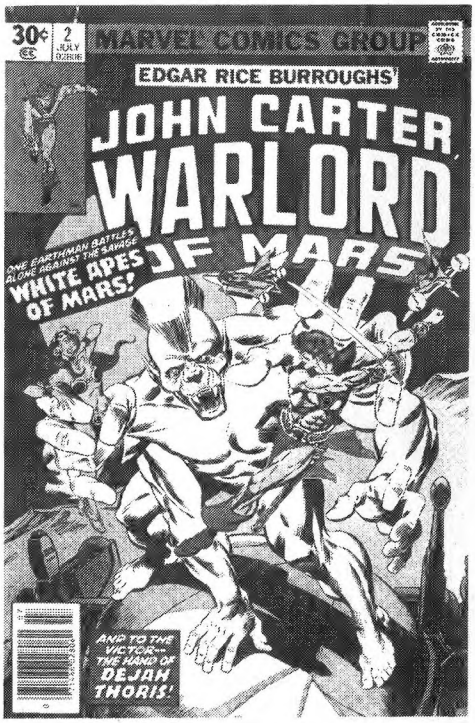
***Weird Worlds* #1 (Aug-Sep 1972) ©DC**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***John Carter Warlord Of Mars* #2 (Jul 1977) © MCG**

were full-page full-color "pin-up" style scenes. My favorite was the second, which (in contrast to the action scenes on the other two) showed John Carter with sword drawn, and Dejah Thoris standing with her back towards us. Her hands on his chest, looking out over her shoulder, her alluring short skirt allowing her slender martian leg to show- it's amazing how much Marsh can evoke with so few lines. His work reminds me of C.C. Beck's, though not so "cartoony" as the simpler Captain Marvel stuff. Of course the "Big Red Cheese" called for a lighter touch than this panorama of exotic paraphernalia. There is enough detail to provide depth, but nothing to get in the way of the narrative, a lost art as best as I can judge many of the chaotic comics of today. The Del colorists did a brilliant job, with almost surrealistic overlays. Dell comics, by the way, were big (i.e. tall and wide), the printing was clean, and they often feel (after close to forty years) more solid than their contemporaries.

These Four-Color John Carter issues were not the first comics book treatment of the character. Dell had published a strip in The Funnies back in 1939 illustrated by Edgar Rice Burroughs' son, John Coleman Burroughs. And both DC and Marvel took short whacks at the Barsoomian legend in the 1970's when not much was catching on for either company, but I'm convinced that the Four-Color version is unsurpassable, coming from the great years of the early 1950's when the first flowering of science-fiction comics was in full bloom.

Let me tie a few loose ends before all that's left to say is "get these books". Jesse Marsh also drew many many Tarzan stories for Dell from the late 1940's through the early 1960's. Those interested in modern literary antecedents of the comic book super-heroes should consult Philip Wylie's classic novel, Gladiator. Published in 1930, this book gets into the dark side of being super in a big way. Finally, those who like the sound of the John Carter books, but can't take the prices, can console themselves with Gold Key reprints. Either way, (here it comes) "get these books".

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Ann 1 VF-NM 2.00 1.25
Ann 1 F-VF 1.75 1.00
Ann 1 VG-F ..... 1.25 .75

HULK
102-117; 12 cent cover
102 VF-NM 19.75 12.50
105 VF-NM 36.00 22.50
105 F-VF 28.75 18.00
106, 107 VF-NM 24.00 15.00
106, 107, 109, 110 F-VF 19.25 12.00
108, 109, 110 VF-NM 22.00 13.75
108 F-VF ..... 19.25 —
108 VG-F ..... 13.25 —
111, 112, 113, 115, 116 VG-F 6.25 4.00
112 VF-NM ..... 11.25 —
112, 113, 115 F-VF 9.00 5.75
112, 116 VF-NM 12.75 8.00
116, 117 F-VF 9.00 5.75
118, 119 VF-NM 9.75 6.00
118-144; 15 cent cover
118, 120 VG-F 4.00 2.50
120 VF-NM ..... 7.75 —
121, 123, 124 VG-F 4.50 2.75
122, 123, 124, 125, 126, 127, 128, 129 F-VF 5.75 3.50
122, 128, 129 VF-NM 7.25 4.50
125, 127, 128, 129 VG-F 3.50 2.25
126 VF-NM ..... 10.00 —
131, 132, 133, 135 F-VF 4.25 2.50
131, 133, 134, 135 VG-F 3.00 1.75
132, 133, 135, 137 VF-NM 5.75 3.25
136, 137, 138, 139 VF-NM 4.25 2.50
136, 137, 138, 139 VG-F 3.00 1.75
138 VF-NM 5.75 3.25
140 Greenskin vs. Israeli Army F-VF 2.25 1.50
140 Greenskin vs. Israeli Army VG-F 1.50 1.00
147 VG-F (linked) 1.50 1.00
148 F-VF (linked) 4.00 2.50
148, 149 VF-NM 4.75 3.00
148, 149, 157 VG-F ..... 3.75 —
154, 155, 156, 157 VG-F (linked) 3.25 1.50
154, 155, 156, 157 VG-F (linked) 1.50 1.00
158 VG-F 2.75 1.75
158 Warlock VG-F (linked) ..... 2.50 —
159 VG-F (linked) ..... 2.75 —
160 VG-F (linked) 1.50 1.00
161 Beast F-VF (linked) 3.00 1.75
163, 164, Ann 7 Beast 187 F-VF (linked) 1.75 1.50
164, 165, 167, 168, 171 VG-F (linked) ..... 1.25 .75
165 VF-NM (linked) 2.25 1.75
167, 171 VF-NM (linked) 2.25 1.50
169 VG-F 2.25 1.50
165, 170 F-VF 2.25 1.50
168, 171 F-VF (linked) 1.75 1.50
172 VF-NM (linked) 2.25 1.75
172 X-Men Cameo VG-F 3.25 2.00
173 VF-NM (linked) 2.50 1.75
172 VG-F (linked) 1.75 1.25
173 F-VF 2.25 1.50
173 VG-F 1.75 1.25
174 VG-F ..... 1.50 .75
174, 175 F-VF 2.25 1.50
175 VF-NM 2.75 1.75
175-202; 25 cent cover
178 Warlock - Counter Earth G-VG (linked) ..... 1.25 .75
178 F-VF (linked) ..... 1.75 .75
180 1st Wolverine, Cameo F-VF 51.25 32.00
182 Wolverine Cameo F-VF 32.00 20.00
182 VG-F 20.00 13.00
183, 184, 185, 186, 188 VG-F 1.75 1.00
183, 185, 186, 187, 188 F-VF 2.00 1.25
184 VF-NM 2.75 1.75
185, 190, 191, 192, 193 F-VF 2.00 1.25
189, 190, 191, 192, 194 VG-F ..... 1.50 .75
194, 195, 196, 197, 199 F-VF 2.00 1.25
195, 196, 197, 198, 199 VG-F ..... 1.50 .75
200 Surfer VG-F ..... 1.50 .75
201 VF-NM 2.00 1.25
201, 202, 203 F-VF 1.75 1.00
202, 208, 209 VF-NM 2.00 1.25
203-216; 30 cent cover
204, 205, 207, 208 F-VF 1.75 1.00
205, 207, 223 VG-F ..... 1.25 .75
209, 210, 211, 212, 214 F-VF 1.75 1.00
213, 215, 219 VF-NM 2.00 1.25
213, 215, 219 F-VF 1.75 1.00
221, 223, 225 VF-NM 2.00 1.25
222, 223, 224 F-VF 1.75 1.00
225, 228, 229, 230 F-VF 1.75 1.00
227, 228, 229, 232 VF-NM 2.00 1.25
232, 234, 238 F-VF 1.75 1.00
232, 242, 245 VG-F ..... 1.25 .75
234, 238, 240, 249 VF-NM 1.75 1.00
247, 248, 249 F-VF 1.75 1.00
252 VF-NM 2.25 1.50
252, 253, 254, 255 50 cent cover F-VF ..... 1.00 .50
253, 254 VF-NM ..... 1.50 .75
257 VG-F ..... 1.00 .50
257, 258, 262, 269 VF-NM ..... 1.50 .75
257, 258, 259 F-VF ..... 1.00 .50
259 VF-NM ..... 1.25 .75
273 I-Men Cameo/Alpha Flight F-VF 2.75 1.50
274, 275, 276 F-VF 1.75 1.00
274, 275, 276, 282 VF-NM 2.25 1.50
294 VF-NM 1.75 1.00
302, 303, 305, 308, 309, 310 F-VF ..... 1.00 .50
311, 313, 322 VF-NM ..... 1.00 .50
319 (Wedding/Byrne) VF-NM 2.00 1.25
319 (Wedding/Byrne) F-VF 1.75 1.00
319 (Wedding/Byrne) VG-F ..... 1.25 .75
Ann 2 VG-F 15.50 9.75
Ann 2 New origins - Kirby F-VF 12.75 8.00
Ann 2 VG-F 8.75 5.50

HULK
Ann 2 G-VG 5.75 3.50
Ann 3 F-VF 4.00 2.50
Ann 3 VG-F 2.75 1.75
Ann 4 VG-F 3.50 2.25
Ann 5 F-VF 3.25 2.00
Ann 5 VG-F 2.25 1.50
Ann 6 VG-F 2.00 1.25
Ann 7 Byrne G-VG 2.25 1.50
Ann 7 VF-NM 3.25 2.00
Ann 8 F-VF 2.00 1.25
GS 1 Byr Hulk Ann 1 - Inhumans 3.00 1.75
GS 1 VG-F 2.00 1.25
GS 1 G-VG 1.75 1.00

HUMAN FLY
11, 13, 14, 17, 18, 19 VF-NM ..... 1.50 .75

HUMAN TORCH
1 VG-F 2.25 1.50
1 VG-F (linked) ..... 1.25 .75
2, 3, 4, 5, 6, 7 VG-F ..... 1.50 .75
2, 3, 7 F-VF 2.00 1.25
2, 4, 5, 7, 8 VF-NM 2.50 1.50

INHUMANS
1 Percy F-VF 4.00 2.50
1 4.25 cent cover; 5-12 30 cent
2, 3, 4, 5, 6 VF-NM 2.50 1.50
2, 3, 4, 5, 6, 7 F-VF 2.00 1.25
4, 6, 7, 8 VG-F ..... 1.50 .75
5, 8, 9, 10 VF-NM 2.00 1.25
8, 9, 10, 11, 12 F-VF 2.00 1.25

INVADERS
1 4.5 spec VF-NM 4.00 2.50
2, 3, 4, 5, 6, 7 F-VF 3.25 2.00
2, 4, 5, 6, 7 VF-NM 4.00 2.50
8, 9, 10 VF-NM 2.50 1.50
8, 9, 10, 12, 13, 15 F-VF 2.00 1.25
8, 9, 10, 15 VG-F ..... 1.50 .75
11, 12, 13, 15 VF-NM 2.50 1.50
14 F-VF 2.00 1.25
17, 18, 19 F-VF 2.00 1.25
20 Repr motion picture Funeries - Weekly VF-NM 4.00 2.50
20 Repr 2.50 1.50
21 Repr Marvel Mystery 10 VF-NM 2.75 1.50
22, 23 VF-NM 2.00 1.25
22, 23 F-VF 1.75 1.00
24 VF-NM 2.50 1.50
24 F-VF 2.00 1.25
27, 32, 33 F-VF 1.75 1.00
27, 32, 37, 39 VF-NM 2.00 1.25
Ann 1 Shamburg, Avengers App 2.00 1.25
Ann 1 VG-F ..... 1.50 .75
GS 1 1st appearance-repr GI Submariner I VG-F 2.25 1.50

IRON FIST
2 F-VF 8.00 5.00
2, 3 F-VF ..... 5.75 —
4, 5, 6, 7, 8, 10 VG-F 4.00 2.50
4, 5, 6, 7, 8, 9, 10 F-VF 5.75 3.50
7, 8, 9, 12 VF-NM 7.25 4.50
11, 13, 15 F-VF ..... 6.25 —
12, 13 VG-F 4.00 2.50
15 Byrne X Men VF-NM ..... 24.00 —

IRON MAN
1-15; 12 cent cover
4, 5 VG-F ..... 26.50 —
5 F-VF ..... 38.50 —
5 VF-NM ..... 38.50 —
6 VG-F ..... 26.50 —
7 VG-F ..... 19.75 —
9 VG-F 17.75 11.00
10 VF-NM 22.00 13.75
11, 13, 14, 15 VG-F 12.25 7.75
12, 15 F-VF ..... 14.50 —
16-42; 15 cent cover
16, 17 VF-NM 10.00 6.25
17, 18, 19, 20 F-VF 14.50 9.00
18 VF-NM ..... 20.00 —
19 VG-F ..... 10.00 —
21, 22, 23, 24, 25, 28, 30 F-VF 7.75 5.00
22, 23, 24, 27, 29 VG-F 5.75 4.00
25, 26 VG-F 6.50 4.25
27, 28, 30 VF-NM ..... 12.00 —
29 VF-NM ..... 14.00 —
31, 33, 34, 37 VF-NM 10.00 6.25
31, 33, 34, 37 VG-F 5.50 3.50
35 VG-F ..... 5.50 —
35, 36 F-VF 8.00 5.00
43-67; 20 cent cover
43 VG-F 4.50 2.75
44 G-VG (linked) 1.50 1.00
44 VG-F 6.50 4.00
62 F-VF 6.50 4.25
68 VG-F 4.50 2.75
68 F-VF (linked) ..... 3.50 —
68-89; 25 cent cover
68 Nebula Pencils (Part) F-VF (linked) 4.50 2.75
69 VG-F (linked) 3.25 2.00
74 VG-F (linked) 3.25 2.00
56 Starlin VG-F 19.75 12.50
74, 75 F-VF 4.00 2.50
58 F-VF (linked) 2.25 1.50
59, 60, 62, 63, 65 VG-F (linked) ..... 1.00 .75
61 VF-NM (linked) ..... 2.75 —
62, 64, 66, 67 F-VF (linked) 2.25 1.50
64 VF-NM (linked) 2.75 1.75
64, 65 VG-F 1.75 1.00
68-89; 25 cent cover
68 Nebula Pencils (Part) F-VF (linked) 4.50 2.75
69 VG-F (linked) 3.25 2.00
74 VG-F (linked) 3.25 2.00
56 Starlin VG-F 19.75 12.50
74, 75 F-VF 4.00 2.50
76, 77, 78, 81, 82, 83, 85, 88, 91, 93, 97, 98 VF-NM 3.75 2.00
75, 77, 79, 81, 82, 83, 84, 85, 89 F-VF 2.75 1.50
77 VG-F 2.00 1.25
78, 81, 82, 83, 84, 85, 86, 88 F-VF 3.00 1.75
89, 90, 91 F-VF ..... 3.00 —
90, 91, 92, 94, 95, 97, 99 VG-F 2.00 1.25
90-103; 30 cent cover
92, 93, 94, 95, 96, 97, 98, 99 F-VF 3.00 1.75
102, 103, 104, 106, 110, 114 F-VF ..... 1.50 .75
103, 105, 106 VF-NM 2.75 1.50
104-121; 25 cent cover
105, 106 VG-F ..... 1.00 .75
110, 114 VF-NM 2.75 1.50
119 VG-F 1.75 1.00
119, 120, 123, 125, 127 F-VF 2.75 1.50
120, 123-128 Alcohol issues ..... 1.00 .75
122 F-VF 1.25 1.00
122 VF-NM 1.75 1.00
122 VG-F ..... 1.00 .50
123, 127 VF-NM 2.25 1.50
125 VG-F ..... 1.25 .75
128 Demon In A Bottle VF-NM 3.25 1.75
128 VG-F 2.00 1.25
130, 131, 135, 138, 140 VF-NM 2.00 1.25
131, 135, 140 VG-F ..... 1.25 .75
134, 135, 139, 140 F-VF 1.75 1.00
141, 143, 144 VF-NM 1.75 1.00
143, 144 VG-F ..... 1.00 .50
145, 146 VF-NM ..... 1.50 .75
156, 161, 163 VF-NM 1.75 1.00
156, 161, 162, 168 F-VF ..... 1.25 .75
161, 162, 168 F-VF ..... 1.00 .50
168 VG-F ..... 1.00 .50
170 F-VF 3.00 1.75
186, 195 VF-NM ..... 1.25 .75
206, 212 VF-NM ..... 1.00 .50
206, 212, 228, 229 F-VF ..... 1.25 .75
Ann 3 F-VF 3.25 2.00
Ann 3 VG-F 2.25 1.50
Ann 3 G-VG ..... 1.50 .75
Ann 4 Origin 2.00 1.25

IRON MAN (1978)
1 F-VF ..... 1.00 .50
1 VG-F ..... 1.00 .50

IRON MAN (1988)
1 Prog VG-F ..... 1.00 .50
1 VF-NM 1.75 1.00
1 F-VF ..... 1.25 .75
2 VF-NM ..... 1.50 .75
2 F-VF ..... 1.00 .50
3 VF-NM ..... 1.25 .75
3 F-VF ..... 1.00 .50
4 VF-NM ..... 1.00 .50
4 F-VF ..... .75 .50
5 VF-NM ..... 1.00 .50
5 F-VF ..... .75 .50
6 VF-NM ..... 1.00 .50
6 F-VF ..... .75 .50
7 VF-NM ..... 1.00 .50
7 F-VF ..... .75 .50
8 VF-NM ..... 1.00 .50
8 F-VF ..... .75 .50
9 VF-NM ..... 1.00 .50
9 F-VF ..... .75 .50
10 VF-NM ..... 1.00 .50
10 F-VF ..... .75 .50
11 VF-NM ..... 1.00 .50
11 F-VF ..... .75 .50
12 VF-NM ..... 1.00 .50
12 F-VF ..... .75 .50
13 VF-NM ..... 1.00 .50
13 F-VF ..... .75 .50
14 VF-NM ..... 1.00 .50
14 F-VF ..... .75 .50
15 VF-NM ..... 1.00 .50
15 F-VF ..... .75 .50
16 VF-NM ..... 1.00 .50
16 F-VF ..... .75 .50
17 VF-NM ..... 1.00 .50
17 F-VF ..... .75 .50
18 VF-NM ..... 1.00 .50
18 F-VF ..... .75 .50
19 VF-NM ..... 1.00 .50
19 F-VF ..... .75 .50
20 VF-NM ..... 1.00 .50
20 F-VF ..... .75 .50
21 VF-NM ..... 1.00 .50
21 F-VF ..... .75 .50
22 VF-NM ..... 1.00 .50
22 F-VF ..... .75 .50
23 VF-NM ..... 1.00 .50
23 F-VF ..... .75 .50
24 VF-NM ..... 1.00 .50
24 F-VF ..... .75 .50
25 VF-NM ..... 1.00 .50
25 F-VF ..... .75 .50
26 VF-NM ..... 1.00 .50
26 F-VF ..... .75 .50
27 VF-NM ..... 1.00 .50
27 F-VF ..... .75 .50
28 VF-NM ..... 1.00 .50
28 F-VF ..... .75 .50
29 VF-NM ..... 1.00 .50
29 F-VF ..... .75 .50
30 VF-NM ..... 1.00 .50
30 F-VF ..... .75 .50
31 VF-NM ..... 1.00 .50
31 F-VF ..... .75 .50
32 VF-NM ..... 1.00 .50
32 F-VF ..... .75 .50
33 VF-NM ..... 1.00 .50
33 F-VF ..... .75 .50
34 VF-NM ..... 1.00 .50
34 F-VF ..... .75 .50
35 VF-NM ..... 1.00 .50
35 F-VF ..... .75 .50
36 VF-NM ..... 1.00 .50
36 F-VF ..... .75 .50
37 VF-NM ..... 1.00 .50
37 F-VF ..... .75 .50
38 VF-NM ..... 1.00 .50
38 F-VF ..... .75 .50
39 VF-NM ..... 1.00 .50
39 F-VF ..... .75 .50
40 VF-NM ..... 1.00 .50
40 F-VF ..... .75 .50
41 VF-NM ..... 1.00 .50
41 F-VF ..... .75 .50
42 VF-NM ..... 1.00 .50
42 F-VF ..... .75 .50
43 VF-NM ..... 1.00 .50
43 F-VF ..... .75 .50
44 VF-NM ..... 1.00 .50
44 F-VF ..... .75 .50
45 VF-NM ..... 1.00 .50
45 F-VF ..... .75 .50
46 VF-NM ..... 1.00 .50
46 F-VF ..... .75 .50
47 VF-NM ..... 1.00 .50
47 F-VF ..... .75 .50
48 VF-NM ..... 1.00 .50
48 F-VF ..... .75 .50
49 VF-NM ..... 1.00 .50
49 F-VF ..... .75 .50
50 VF-NM ..... 1.25 .75
50 F-VF ..... .75 .50
51 VF-NM ..... 1.25 .75
51 F-VF ..... .75 .50
52 VF-NM ..... 1.25 .75
52 F-VF ..... .75 .50
53 VF-NM ..... 1.25 .75
53 F-VF ..... .75 .50
54 VF-NM ..... 1.25 .75
54 F-VF ..... .75 .50
55 VF-NM ..... 1.25 .75
55 F-VF ..... .75 .50
56 VF-NM ..... 1.25 .75
56 F-VF ..... .75 .50
57 VF-NM ..... 1.25 .75
57 F-VF ..... .75 .50
58 VF-NM ..... 1.25 .75
58 F-VF ..... .75 .50
59 VF-NM ..... 1.25 .75
59 F-VF ..... .75 .50
60 VF-NM ..... 1.25 .75
60 F-VF ..... .75 .50
61 VF-NM ..... 1.25 .75
61 F-VF ..... .75 .50
62 VF-NM ..... 1.25 .75
62 F-VF ..... .75 .50
63 VF-NM ..... 1.25 .75
63 F-VF ..... .75 .50
64 VF-NM ..... 1.25 .75
64 F-VF ..... .75 .50
65 VF-NM ..... 1.25 .75
65 F-VF ..... .75 .50
66 VF-NM ..... 1.25 .75
66 F-VF ..... .75 .50
67 VF-NM ..... 1.25 .75
67 F-VF ..... .75 .50
68 VF-NM ..... 1.25 .75
68 F-VF ..... .75 .50
69 VF-NM ..... 1.25 .75
69 F-VF ..... .75 .50
70 VF-NM ..... 1.25 .75
70 F-VF ..... .75 .50
71 VF-NM ..... 1.25 .75
71 F-VF ..... .75 .50
72 VF-NM ..... 1.25 .75
72 F-VF ..... .75 .50
73 VF-NM ..... 1.25 .75
73 F-VF ..... .75 .50
74 VF-NM ..... 1.25 .75
74 F-VF ..... .75 .50
75 VF-NM ..... 1.25 .75
75 F-VF ..... .75 .50
76 VF-NM ..... 1.25 .75
76 F-VF ..... .75 .50
77 VF-NM ..... 1.25 .75
77 F-VF ..... .75 .50
78 VF-NM ..... 1.25 .75
78 F-VF ..... .75 .50
79 VF-NM ..... 1.25 .75
79 F-VF ..... .75 .50
80 VF-NM ..... 1.25 .75
80 F-VF ..... .75 .50
81 VF-NM ..... 1.25 .75
81 F-VF ..... .75 .50
82 VF-NM ..... 1.25 .75
82 F-VF ..... .75 .50
83 VF-NM ..... 1.25 .75
83 F-VF ..... .75 .50
84 VF-NM ..... 1.25 .75
84 F-VF ..... .75 .50
85 VF-NM ..... 1.25 .75
85 F-VF ..... .75 .50
86 VF-NM ..... 1.25 .75
86 F-VF ..... .75 .50
87 VF-NM ..... 1.25 .75
87 F-VF ..... .75 .50
88 VF-NM ..... 1.25 .75
88 F-VF ..... .75 .50
89 VF-NM ..... 1.25 .75
89 F-VF ..... .75 .50
90 VF-NM ..... 1.25 .75
90 F-VF ..... .75 .50
91 VF-NM ..... 1.25 .75
91 F-VF ..... .75 .50
92 VF-NM ..... 1.25 .75
92 F-VF ..... .75 .50
93 VF-NM ..... 1.25 .75
93 F-VF ..... .75 .50
94 VF-NM ..... 1.25 .75
94 F-VF ..... .75 .50
95 VF-NM ..... 1.25 .75
95 F-VF ..... .75 .50
96 VF-NM ..... 1.25 .75
96 F-VF ..... .75 .50
97 VF-NM ..... 1.25 .75
97 F-VF ..... .75 .50
98 VF-NM ..... 1.25 .75
98 F-VF ..... .75 .50
99 VF-NM ..... 1.25 .75
99 F-VF ..... .75 .50
100 VF-NM ..... 1.25 .75
100 F-VF ..... .75 .50
101 VF-NM ..... 1.25 .75
101 F-VF ..... .75 .50
102 VF-NM ..... 1.25 .75
102 F-VF ..... .75 .50
103 VF-NM ..... 1.25 .75
103 F-VF ..... .75 .50
104 VF-NM ..... 1.25 .75
104 F-VF ..... .75 .50
105 VF-NM ..... 1.25 .75
105 F-VF ..... .75 .50
106 VF-NM ..... 1.25 .75
106 F-VF ..... .75 .50
107 VF-NM ..... 1.25 .75
107 F-VF ..... .75 .50
108 VF-NM ..... 1.25 .75
108 F-VF ..... .75 .50
109 VF-NM ..... 1.25 .75
109 F-VF ..... .75 .50
110 VF-NM ..... 1.25 .75
110 F-VF ..... .75 .50
111 VF-NM ..... 1.25 .75
111 F-VF ..... .75 .50
112 VF-NM ..... 1.25 .75
112 F-VF ..... .75 .50
113 VF-NM ..... 1.25 .75
113 F-VF ..... .75 .50
114 VF-NM ..... 1.25 .75
114 F-VF ..... .75 .50
115 VF-NM ..... 1.25 .75
115 F-VF ..... .75 .50
116 VF-NM ..... 1.25 .75
116 F-VF ..... .75 .50
117 VF-NM ..... 1.25 .75
117 F-VF ..... .75 .50
118 VF-NM ..... 1.25 .75
118 F-VF ..... .75 .50
119 VF-NM ..... 1.25 .75
119 F-VF ..... .75 .50
120 VF-NM ..... 1.25 .75
120 F-VF ..... .75 .50
121 VF-NM ..... 1.25 .75
121 F-VF ..... .75 .50
122 VF-NM ..... 1.25 .75
122 F-VF ..... .75 .50
123 VF-NM ..... 1.25 .75
123 F-VF ..... .75 .50
124 VF-NM ..... 1.25 .75
124 F-VF ..... .75 .50
125 VF-NM ..... 1.25 .75
125 F-VF ..... .75 .50
126 VF-NM ..... 1.25 .75
126 F-VF ..... .75 .50
127 VF-NM ..... 1.25 .75
127 F-VF ..... .75 .50
128 VF-NM ..... 1.25 .75
128 F-VF ..... .75 .50
129 VF-NM ..... 1.25 .75
129 F-VF ..... .75 .50
130 VF-NM ..... 1.25 .75
130 F-VF ..... .75 .50
131 VF-NM ..... 1.25 .75
131 F-VF ..... .75 .50
132 VF-NM ..... 1.25 .75
132 F-VF ..... .75 .50
133 VF-NM ..... 1.25 .75
133 F-VF ..... .75 .50
134 VF-NM ..... 1.25 .75
134 F-VF ..... .75 .50
135 VF-NM ..... 1.25 .75
135 F-VF ..... .75 .50
136 VF-NM ..... 1.25 .75
136 F-VF ..... .75 .50
137 VF-NM ..... 1.25 .75
137 F-VF ..... .75 .50
138 VF-NM ..... 1.25 .75
138 F-VF ..... .75 .50
139 VF-NM ..... 1.25 .75
139 F-VF ..... .75 .50
140 VF-NM ..... 1.25 .75
140 F-VF ..... .75 .50
141 VF-NM ..... 1.25 .75
141 F-VF ..... .75 .50
142 VF-NM ..... 1.25 .75
142 F-VF ..... .75 .50
143 VF-NM ..... 1.25 .75
143 F-VF ..... .75 .50
144 VF-NM ..... 1.25 .75
144 F-VF ..... .75 .50
145 VF-NM ..... 1.25 .75
145 F-VF ..... .75 .50
146 VF-NM ..... 1.25 .75
146 F-VF ..... .75 .50
147 VF-NM ..... 1.25 .75
147 F-VF ..... .75 .50
148 VF-NM ..... 1.25 .75
148 F-VF ..... .75 .50
149 VF-NM ..... 1.25 .75
149 F-VF ..... .75 .50
150 VF-NM ..... 1.25 .75
150 F-VF ..... .75 .50
151 VF-NM ..... 1.25 .75
151 F-VF ..... .75 .50
152 VF-NM ..... 1.25 .75
152 F-VF ..... .75 .50
153 VF-NM ..... 1.25 .75
153 F-VF ..... .75 .50
154 VF-NM 1

KOCH-D-KOCH

POSTAGE AND HANDLING

Orders under $20.00, add $3.00; over $20.00, add $2.50 plus 3¢ per comic, 7¢ per magazine, 20¢ per book, and 35¢ per portfolio. British annuals, posters, calendars are books

- Canadian orders multiply U.S. rates x 1½
- Overseas orders multiply U.S. rates x 2½
- For insurance: $0-100 add $1.20; $101-200 add $2.00, etc. etc.
- UPS if desired must be clearly stated - postage & handling same as U.S. mail except west of Mississippi, add $1.50. Alaska, Hawaii, Puerto Rico multiply U.S. domestic mail rates x 2.
- COD via UPS - ignore all formulas - you will be charged exact shipping, insurance & COD fees plus 50¢ handling; UPS COD will be cash only. UPS COD orders will be insured & charged accordingly. (see formula above)
- For First Class $3.00 plus 15¢ per comic, 30¢ per magazine, overseas multiply by 2½ "
- Not responsible for typos
- Prices subject to change without notice
- **UPS COD & UPS ORDERS pre-paid by M.O. go out within 24 hours.**
- 90% + of orders specifying UPS received before noon will go out same day. If you are east of the Mississippi you should have the books within 96 hours, in 200 mile radius, around NYC, within 24 hours
- 90% of prepaid orders specifying U.S. mail go out in 72 hours (we deliver to the post office 2x/a week)
- CODs are cash only and checks will want to clear.

208 41st St. Brooklyn, NY 11232
718-768-4583

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2) Have catalogue page #, item condition & price ready when you call.
3) No reserves on items priced $2.00 or less (usually well stocked).
4) American Express, MasterCard/VISA accepted. Amex, MasterCard & VISA will be insured & charged accordingly (see formula at left).

CBG Customer Service Award - 1991

ORDERING INSTRUCTIONS

- Put name and address clearly on your order itself. Checks get deposited, envelopes get thrown out.
- List catalogue page #, item, condition, quantity and price - add postage and handling per formula shown below - show math clearly.
- No substitutions or credit slips, prompt refund on sold out items, full refund if not satisfied. Alternates appreciated.

FAX ORDERS

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ACCOMPANIES ALL ORDERS
(Specify areas of interest. Full catalogue is 40 + 17"x11" pages long)

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CATALOGUE PAGE #X1

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WHAT IS "INKED"?

Note that some of the 1970s books listed on catalogue pages X1-X3 are designated as "inked". This appears to be a distributors marking. We consider this a flaw that devalues the book by half if the inking (usually confined to the top of the inside pages) intrudes upon the edges of either the front or back cover or the inside pages.

If ordering, please list flaw (i.e. "inked", "Warped", etc.) as part of the condition; otherwise you will receive a refund, i.e. VF-NM does not equal VF-NM (inked).

Valid thru 2/15/92 or while supply lasts

PER 3 OR MORE

2001: A SPACE ODYSSEY

	PER 1	MORE
1, 2, 4, 5, 6, 7 VF-NM	$1.75	1.00
3, 4 F-VF	1.25	.75
1, 4 VG-F	1.00	.50
8 Organ/1st App Machine Man VF-NM	2.75	1.50

ADVENTURES ON THE PLANET OF THE APES

2, 3, 4, 5, 6 VF-NM	2.50	1.50
6 F-VF	2.00	1.25
7, 9, 10, 11 VF-NM	3.00	1.75

ALPHA FLIGHT

15, 22 VF-NM	1.75	1.00
82, 35, 36, 38 VF-NM	1.50	.75
34 X-MEN VF-NM	4.50	2.75

AMAZING ADVENTURES (1ST)

3, 4, F-VF	3.00	1.75
1, 4 VG-F	2.00	.75
2, VF-NM	3.75	2.00
5 Neal Adams F-VF	4.75	3.00
5, 6 Neal Adams VF-NM	6.00	3.75
6 Adams - Last 15 Cent Cover F-VF	4.75	3.00
6 VG-F	3.50	—
9-23: 20 Cent Cover		
13 Beast Begins G-VG	2.75	.75
13 Beast Begins F-VF	3.25	1.00
13, 14, 15, 16, 17 VG-F	2.75	.75
13, 15-17 F-VF	3.00	1.00
18 1st Killraven - Neal Adams VG-F	3.50	2.00
18 PC Russell 27-30 F-VF (inked)	1.00	.50
19, 20, 21, 22, 25, 26 Killraven Pre-29 VF-NM (inked)	1.75	.75
20-31 PC Russell, 27-29 VG-F (inked)	1.00	.50
23, 24, 26, 27, 30 VF-NM	2.00	1.00
23, 30, 31, 32, 33 F-VF	1.75	1.00
24, 27, 28 Cent Cover		
25 PC Russell, 27-30 VG-F (inked)	1.00	.50
28 VF-NM	2.00	1.00
31, 32, 33, 34, 35, 36 VF-NM	2.00	1.25
37, 38, 39 VF-NM	2.00	1.25
39 F-VF	1.75	.75

AMAZING ADVENTURES (X-MEN REPRINTS)

2, 3, 6, 7, 11, 14 VF-NM	3.75	2.00
2, 3, 7 F-VF	1.25	.75
2, 4 VG-F	0.50	.25

ARGOH! (1974)

3 VF-NM	1.75	1.00

ASTONISHING TALES

2 Kirby, Dr Doom by Wood VF-NM	6.00	3.75
2 F-VF	4.00	3.00
3-4 Dr Doom by Wood		
3, 4 Dr. Doom by Wood, Barry Smith Kazar F-VF	5.75	3.50
3, 4, 5 Smith VF-NM	7.25	4.50
3, 4, 5 VG-F	4.00	2.50
6 Smith VF-NM	5.50	3.50
10 PC-F	2.25	1.50
11 Origin Kazar & Zabu VG-F (inked)	2.00	.50
12 Adams VG-F (inked)	2.00	1.00
13 VF-NM	7.75	5.00
13, 14, 15, 17 Kazar VF-NM (inked)	1.00	.50
17, 18, 19, 20 VG-F (inked)	1.00	.50
17, 18 F-VF (inked)	1.00	.50
18, 20, 23 VF-NM (inked)	1.00	.50
20 VG-F (inked)	1.00	.50
25 Guardians Of The Galaxy Origin Reprinted VF-NM	8.00	3.50
31, 35 Deathlok VG-F	3.00	2.00
31, 35, 36 F-VF	5.00	3.00

AVENGERS

12, 14 F-VF	48.00	30.00
12, 14 VG-F	33.00	20.75
13 VG-F	6.50	4.00
14 F-VF	60.00	37.50
21, 22 Wood (inks) F-VF	22.00	14.00
21, 22 VG-F	15.50	9.75
27 Wood (inks) VF-NM	28.00	17.50
25 F-VF	19.25	—
32, 33 VG-F	10.00	—
33 F-VF	14.50	—
44, 45 VG-F	6.75	4.25
54, 55 VG-F	9.25	—
103 VG-F (inked)	1.50	1.00
103 VF-NM (inked)	1.50	1.00
107 G-VG	1.00	—
107 Starlin VF-F (inked)	1.75	1.00
108 VG-F	2.25	2.00
108 F-VF (inked)	2.50	1.75
108 VG-F (inked)	1.50	—
109 VG-F (inked)	2.50	2.25
109 VF-F (inked)	2.50	2.00
111 VG-F	2.50	—
112 F-VF (inked)	2.25	1.50
112 VG-F (inked)	1.50	1.00
114, 119, 120 VG-F (inked)	2.00	—
122 VF-NM (inked)	2.75	—
146, 150, 158, 163 VG-F	2.75	1.00
150, 162 F-VF	3.25	1.50
157, 159, 160 VF-NM	3.25	1.75
162 VF-NM	3.25	1.75
162 VG-F	2.75	1.00
163 VF-NM	3.25	—
163 F-VF	2.75	—
163 VG-F	2.50	—
165, 166 Byrne F-VF	4.75	3.25
167, 170, 171 VF-NM	2.50	—
170, 172, 175, 176 VG-F	1.50	4.75
172 F-VF	2.00	1.25
180 VG-F	1.50	.75
182, 184 VF-NM	3.25	1.75
182, 185, 187, 188, 189, 191 Byrne VG-F	1.75	1.50
182, 187, 189, 191 VG-F	1.75	1.00
187, 188, 189, 191 VF-NM	2.25	1.75
189 All Cent Cover VF-NM	3.25	—
204, 205, 210 VF-NM	1.75	1.00
205 F-VF	1.25	.75
205 VG-F	1.00	.50
221 Wolverine VF-NM	1.50	.75
222, 223, 224, 228 VF-NM	1.75	1.00
248, 249 VF-NM	1.50	.75
249 F-VF	1.25	.75
250 VF-NM	1.75	1.00
253, 254, 256, 258, 259 VF-NM	1.75	—
266, 267, 268, 269, 270 VF-NM	1.75	—
Ann 5 G-VG	1.75	1.25
Ann 5 VG-F	2.25	—
GS 1 F-VF (inked)	2.25	1.50
GS 1 VG-F (inked)	2.00	1.25
GS 2 VF-NM	2.00	2.50
GS 4 (Vintage: Vision/S Witch)	2.00	—
GS 5 VF-F	2.25	2.00
GS 5 VG-F	2.00	1.50

BATTLESTAR GALACTICA

1 VF-NM	2.00	1.25
2, 4, 5, 7 VF-NM	1.75	1.00
11, 12, 14, 16, 17, 20 VF-NM	1.75	1.00

BEAUTY AND THE BEAST

3 VF-NM	1.25	.75

BEWARE (1973)

2, 8 VG-F (inked)	1.00	.50
3, 4 Classic Horror Reprints VG-F	1.00	.50
4, 6 Horror Reprints VF-NM (inked)	.75	—

BLACK GOLIATH

2, 4, 5 VF-NM	2.00	1.25

BLACK PANTHER

2, 3, 4, 5, 6 VF-NM	2.50	1.50
7, 10 VF-NM	3.25	2.00

CAPTAIN AMERICA

102 F-VF	35.25	22.00
103, 105 VG-F	15.50	9.75
104 F-VF	22.50	—
105 F-VF	22.50	14.00
106, 107 F-VF	17.75	11.00
106, 107 VG-F	12.75	7.75
115 Last 12 Cent Cover F-VF	9.75	6.00
116, 118, 119, 120 VG-F	5.50	3.50
116, 119 F-VF	8.00	5.00
117 1st App Falcon VG-F	11.00	7.00
121, 123 F-VF	5.50	3.50
121, 129 VG-F	3.50	2.25
122 VG-F	6.50	—
125, 127 VG-F	4.50	—
131, 132, 133, 134, 135, 136 F-VF	5.50	3.50
131, 133, 134, 135 VF-NM	9.75	4.25
131, 135 VG-F	3.75	2.25
145, 146, 147 VG-F	4.00	2.50
152, 167, 166, 167, 168, 169 F-VF (inked)	1.75	1.25
155 (inked)	2.25	1.50
160 VG, 160 165 F-VF	2.25	1.50
160, 163, 164 VG-F	2.25	1.50
161 VF-NM (inked)	2.25	1.50
161, 165, 166, 167, 169 VG-F	1.75	1.25
161, 165, 166, 167, 169 VG-F (inked)	1.25	.75
162, 163 VG-F (inked)	1.75	—
171 F-VF	2.25	2.00
172 X-Men 1172, last 20 cent cover) VG-F (inked)	2.50	1.75
172, 173 VG-F	4.50	2.75
173, 174 G-VG	2.75	1.75
173 F-VF	6.50	4.00
177 VG-F (inked)	1.00	—
177, 178, 179 F-VF	2.75	1.50
177, 179 VG-F	1.75	1.00
178 VG-F (inked)	1.00	.50
178 G-VG (inked)	1.00	.50
179 G-VG	1.00	.50
180 VG-F	1.00	.50
185 VG	2.25	1.75
192, 193, 194, 195, 196 F-VF	2.25	1.75
193, 196, 198 VF-NM	2.25	1.75
197, 198, 199 F-VF	2.25	1.75
200 VF-NM	4.00	2.50
200 Kirby - Bicentennial F-VF	9.75	6.00
201, 202, 204, 205, 207 F-VF	2.00	1.25
201, 205, 212, 218 VG-F	1.50	.75
202, 203, 204, 205, 206 VF-NM	2.50	1.50
207, 208, 211, 212, 213 VF-NM	2.50	1.50
208, 209, 210, 211 F-VF	2.00	1.25
212, 213, 214 F-VF	2.00	1.25
215, 216, 221, 222, 223, 230 VF-NM	2.50	1.50
219, 227, 228, 231, 232 F-VF	2.00	1.25
219-232: 35 Cent Cover		
219-232 VG-F	2.00	1.25
247, 252 VF-NM	2.75	1.50
247, 254 Byrne F-VF	2.75	1.25
256, 260, 277, 292 Mike Zeck VF-NM	1.75	1.00

PER 3 OR MORE

CAPTAIN AMERICA

	PER 1	MORE
Ann 1 F-VF	7.75	4.75
Ann 1 VG-F	5.50	1.50
Ann 3 F-VF	2.00	1.25
Ann 5 VF-NM	3.50	1.50
GS 1 F-VF	3.25	2.00
GS 1 VG-F	2.25	1.50

CAPTAIN MARVEL

1 VG-F	33.00	—
2 F-VF	14.25	8.75
2 VG-F	9.75	6.25
3 VF-NM	10.00	—
3, 4, 5 F-VF	8.00	5.00
3, 4, 5 VG-F	5.50	3.50
6, 7, 8 VF-NM	10.00	6.25
6, 7, 8, 9, 10 F-VF	5.50	3.50
6, 7, 8, 9, 10 VG-F	3.75	2.25
7, 8, 9, 10 VF-NM	6.75	4.25
11, 12, 13 F-VF	3.50	2.25
11, 12, 13 VG-F	2.25	1.25
11, 12, 13, 14 VF-NM	4.75	4.25
15, 16, 18, 19, 20 F-VF	4.00	2.50
15, 16, 18, 19, 20 VG-F	2.75	1.75
15, 16, 18, 20 VF-NM	4.75	3.00
17 1st New Costume VF-NM	8.00	5.00
17 1st New Costume F-VF	5.50	4.00
17 1st New Costume VG-F	4.50	2.75
21, 24 VG-F	2.25	1.50
25 Starlin Begins VF-NM (inked)	11.00	7.00
25 (Starlin 25-34) VG-F	11.00	7.00
25 F-VF (inked)	8.75	5.50
25 VG-F (inked)	6.25	3.75
26 2nd App Thanos VG-F	12.25	7.75
26 VG-F	6.75	4.25
27 Thanos VG-F (inked)	3.75	2.50
27, 28 Thanos VG-F	7.75	—
28 F-VF	9.75	—
28 Thanos VF-NM (inked)	6.75	4.25
28, 29 VG-F (inked)	3.75	—
29 F-VF (inked)	4.50	2.75
30 F-VF (inked)	2.25	1.50
30 VG-F (inked)	2.25	1.50
31 F-VF	5.75	3.50
31 VG-F (inked)	3.00	2.00
32 F-VF	8.00	5.00
33 VG-F (inked)	3.25	2.00
37, 38, 39 F-VF	1.25	.75
38, 39, 44, 45, 46, 47 VG-F	1.25	.75
43 Mephistaw partial inks F-VF	1.75	1.00
41 VG-F	1.25	.75
42, 43, 44, 45 F-VF	1.75	1.00
42, 47, 48, 49, 50 VF-NM	1.75	1.00
46, 47, 48, 49 F-VF	1.25	.75
48, 49 VG-F	1.00	.50
51, 52, 53, 55 VF-NM	1.75	1.00
52 F-VF	1.25	.75
56 Broderick F-VF	1.50	.75

CAPTAIN SAVAGE (1968)

1 F-VF	8.00	5.00
1 VG-F	5.00	3.50
2, 3, 4, 5, 6, 7, 8, 9 VF-NM	4.00	2.50
2, 3, 4, 5, 6, 7, 8, 9 F-VF	3.25	2.00
2, 3, 4, 5, 6, 7, 8, 9 VG-F	2.25	1.50
10, 11, 12 VG-F	2.25	1.50
10, 11, 12, 13, 14 VF-NM	4.00	2.50
10, 12, 13 F-VF	3.25	2.00
15, 16, 17 Cent Cover		
15, 16, 17 VG-F	1.75	1.00
16 VF-NM	2.75	1.75
16, 17 F-VF	2.75	1.50
17 15 cent cover VG-F (inked)	1.00	.50
17 VG-F	1.75	—
18, 19 VF-NM	3.25	1.75

CAT (1972)

1 VG-F (inked)	2.00	—
2 F-VF (inked)	2.25	1.50
3 VG-F (inked)	1.50	1.00
4 VG-F	1.50	2.75

CHAMBER OF CHILLS

1 Horror Reprints, VF-NM (inked)	1.75	1.25
4, 6 F-VF	1.25	1.00
6, 7 VF-NM (inked)	1.00	.50

CHAMBER OF DARKNESS

1 F-VF	12.75	8.00
1 VG-F	8.75	5.50
2 Neal Adams Script VF-NM	6.50	4.75
2 F-VF	5.25	3.25
2 VG-F	3.50	2.25
Ann 3 F-VF	3.25	1.00
Ann 3 VG-F	1.75	—
Ann 3 G-VG	.00	—
GS 1 F-VF (inked)	2.75	1.75
GS 1 VG-F (inked)	2.25	1.50
GS 2 VF-NM	2.25	1.50
GS 2 VG-F	2.25	1.50
GS 3 VG-F	1.50	1.00
GS 4 F-VF	2.50	1.75
GS 4 VG-F	2.00	1.25
GS 5 VF-NM	2.25	1.50
GS 5 VG-F	1.75	1.00

CHAMPIONS

1 VF-NM	2.50	1.50
(1975) VG-F	6.75	4.25
3, 7, 9 VF-NM	4.75	3.00
12, 13, 15 Byrne - Ghost Rider F-VF	4.75	3.00
15 Byrne - Ghost Rider VF-NM	6.00	3.75
Features Angel, Iceman, Black Widow, Ghost Rider, Hero: Venus App. 1-3	1.75	—

CLOAK & DAGGER (1983)

1 VF-NM	1.25	.75

COMBAT KELLY (1972)

3, 7 F-VF (inked)	1.00	.50

CONAN THE BARBARIAN

	PER 1	MORE
17 Gil, Kane VG-F (inked)	2.50	—
20 VG-F	6.75	4.25
29 G-VG	4.25	2.75
20 VG-F	6.75	2.50
21, 22 VG-F (inked)	3.25	2.00
22 VG-F	3.50	2.50
23 Red Sonja 1st App VG-F	7.25	4.75
23 F-VF (inked)	5.25	4.00
23 G-VG	5.00	3.25
24 Red Sonja - 1st full story VF-NM	7.75	4.75
24 Red Sonja - 1st full story VG-F	4.25	2.75
24 Red Sonja - 1st full story F-VF	5.25	2.25
25 F-VF	5.25	—
25 1st Buscema VG-F	3.25	2.25
25 1st John Besema F-VF (inked)	3.00	1.25
25 VG-F (inked)	2.00	1.25
26, 27 F-VF (inked)	2.75	1.25
26, 27 VG-F (inked)	2.00	1.25
26, 27, 33 VG-F (inked)	2.25	1.75
27 1st New Costume VF-NM	6.00	3.75
28, 29 F-VF	3.25	2.00
29 F-VF (inked)	2.25	—
30 F-VF (inked)	2.75	1.25
31 F-VF (inked)	2.00	1.25
31, 32, 35, 36 F-VF (inked)	1.50	.75
32 VG-F (inked)	1.00	.50
32 VG-F (inked)	1.00	—
32, 33, 34 VG-F	1.75	1.00
34, 38 VF-NM	3.25	1.75
34, 38 F-VF	2.25	1.50
35 G-VG	1.75	1.00
35, 36, 39, 40 VG-F (inked)	1.00	.75
36, 39, 40 VG-F	1.75	1.00
37 (Adams) VF-NM	6.50	3.75
37 (Adams) VG-F	4.25	2.75
38 VF-NM (reserved)	1.00	.50
38-65: 25 Cent Cover		
41 VF-NM (inked)	.50	.75
41, 42 VG-F (inked)	1.00	.50
41, 42, 44, 45, 46 F-VF	2.00	1.25
41, 42, 44, 45, 46 VG-F	1.50	.75
43 VG-F	1.00	.50
44, 45, 47, 48, 50 VG-F	1.50	—
45 VF-NM	2.50	—
46, 47, 48 VF-NM	2.00	1.25
50 VF-NM	2.50	1.50
51, 52, 53, 54, 55, 56 VG-F	1.75	1.00
51, 52, 53, 54, 56, 57 F-VF	2.00	1.25
51, 52, 55, 56, 57, 60 VF-NM	2.00	1.25
55, 56, 57 VG-F	1.50	.75
57, 60 VG-F	1.75	—
58, 59, 60, 61, 62, 63 F-VF	1.75	1.00
58, 59, 60, 61, 62, 63, 64 VG-F	1.25	.75
60, 62 VF-NM	4.50	—
61, 63 VF-NM	3.25	1.75
64, 65, 66, 68, 69, 70 F-VF	1.75	1.00
66, 68, 69, 70 VG-F	1.25	.75
71, 73 F-VF	1.75	1.00
72, 74, 75 VG-F	1.25	.75
73, 74, 83, 85 F-VF	1.75	1.00
81 VG-F (inked)	2.00	—
82, 83, 90 VG-F (inked)	1.25	.75
82, 83, 90, 91 VF-NM	2.50	1.50
82, 83, 90, 91 F-VF	1.75	1.00
82-100: 25 Cent Cover		
83 VF-NM	6.50	—
85 VF-NM	6.50	3.75
99 VG-F	3.50	—
101 F-VF (inked)	1.75	1.00
101 VF-NM, 107 F-F	2.25	2.00
102, 106, 107 VF-NM (inked)	2.25	1.50
103, 105, 106, 107 F-VF (inked)	1.75	1.00
104, 105, 107 VF-F (inked)	1.75	1.25
105 VF-NM	2.25	1.50
109 VF-NM	2.25	1.50
109 VF-F	4.00	2.50
110, 113, 115 VF-F	2.25	1.50
113, 115 VG-F	1.75	1.00
114 1st Deathstalker F-VF	3.25	2.00
114 VG-F	2.25	1.50
116, 117 VG-F	2.25	1.50
118, 119 F-VF	2.75	1.50
118, 119 VG-F	1.75	1.00
122, 124, 128, 129, 130 VF-NM	2.75	1.50
123, 124, 126, 128, 129 VG-F	1.75	—
126, 128, 129, 130 F-VF	2.25	1.50
130 VG-F	1.50	.75
131 Bullseye 1st App in Daredevil VF-NM	16.00	—
131 Bullseye 1st App VG-F	8.75	5.50
131 Bullseye 2nd App in Daredevil VF-NM	6.50	3.25
131 Bullseye 2nd App F-VF	4.50	2.75
133, 134, 135, 136, 137 F-VF	2.00	1.25
133, 134, 135, 136, 137 VG-F	1.50	.75
138, 137, 140 VF-NM	2.50	1.50
137, 140 VG-F	1.75	—
138 John Byrne, Ghost Rider F-VF	9.75	6.00
138 John Byrne, Ghost Rider VG-F	6.75	4.25
139, 140 F-VF	2.25	1.50
139, 140, 142, 143, 144 VG-F	1.25	.75
144, 142, 143, 144, 145 F-VF	1.75	1.25
141, 142, 144 VF-NM	2.25	1.25
145, 148 156 VF-NM	2.25	—

CREATURES ON THE LOOSE

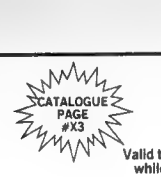
	PER 1	MORE
25 Thonger VG-F	1.00	.50
27, 29, 33, 36 VF-NM	2.25	1.00
28 Thonger VG-F (inked)	1.00	.50
29-37: 25 Cent Cover		

CRYPT OF SHADOWS

1 VF-NM (inked)	1.50	.75
1 F-VF (inked)	1.25	.75
1 VG-F (inked)	1.00	.50
2 VF-NM (inked)	1.00	.50
3, 6 VG-F (inked)	1.00	.50
4, 5 F-VF	1.25	.75
5, 7, 12, 13 F-VF (inked)	1.00	.50
7, 12 VG-F	1.75	1.00
12, 13 25 cent cover F-VF (inked)	1.00	.50

DAREDEVIL

8, 9, 10 F-VF	52.75	33.00
8, 9, 10 VG-F	36.00	—
9 G-VG	23.25	—
9, 10 VF-NM	66.00	41.25
10 VG	66.00	—
11 F-VF	27.00	—
11 VG-F	14.00	—
12, 13, 14, 15 VG-F	22.00	13.75
13 F-VF	45.75	29.00
16, 17 Spider-Man VG-F	25.50	16.50
18, 19 F-VF	28.75	17.50
18, 20 F-VF	23.75	16.00
19 F-VF	29.75	—
20 VF-NM	72.00	70.00
21, 22, 23, 24, 25, 28 VG-F	9.75	6.75
21, 22, 23, 28, 29 F-VF	13.50	9.75
24, 29 VF-NM	19.25	12.00
26 VF-NM	19.25	—
30 VG-F	9.75	—
31, 32, 33 VF-NM	13.25	—
31, 32, 33, 35, 36, 37, 40 F-VF	12.25	7.75
31, 35 VG-F	8.50	—
34, 36, 37, 38, 39, 40 VG-F	8.50	5.25
34 F-VF	12.25	—
35, 36 VF-NM	13.25	9.50
40 VG-F	8.50	5.25
41, 42, 44, 45, 46 F-VF	9.75	6.00
41, 42, 44, 45, 46 VG-F	6.00	3.75
41, 44, 45, 47, 48 VF-NM	10.75	6.75
47, 48, 49 F-VF	8.00	5.00
47, 48, 49 VG-F	6.00	3.75
50 Barry Smith F-VF	13.25	8.50
50, 51, 52 Smith VG-F	7.75	4.50
51, 52 Barry Smith VF-NM	10.75	6.75
53 Origin Retold VG-F	7.75	4.50
54 VF-NM	4.50	—
55, 56 F-VF	6.50	4.00
57 Reveals Id to Karen Page F-VF	5.75	3.50
57 VG-F	5.50	—
58, 59, 60, 61, 62, 63 F-VF	5.25	3.75
58, 59, 60, 61, 62, 63, 64 VG-F	3.50	2.25
60, 62 VF-NM	6.50	—
61, 63 VF-NM	6.50	3.75
64, 65, 66, 68, 69, 70 F-VF	5.25	3.25
66, 68, 69, 70 VG-F	3.50	2.00
71, 73 F-VF	6.50	3.75
72, 74, 75 VG-F	3.50	2.25
73, 74, 83, 85 F-VF	5.25	3.25
81 VG-F (inked)	2.00	—
82, 83, 90 VG-F (inked)	2.00	1.25
82, 83, 90, 91 VF-NM	3.50	2.25
82, 83, 90, 91 F-VF	2.75	1.75
82-100: 25 Cent Cover		
83 VF-NM	6.50	—
85 VF-NM	6.50	3.75
99 VG-F	3.50	—
101 F-VF (inked)	1.75	1.00
101 VF-NM, 107 F-F	2.25	2.00
102, 106, 107 VF-NM (inked)	2.25	1.50
103, 105, 106, 107 F-VF (inked)	1.75	1.00
104, 105, 107 VF-F (inked)	1.75	1.25
105 VF-NM	2.25	1.50
109 VF-NM	2.25	1.50
109 VF-F	4.00	2.50
110, 113, 115 VF-F	2.25	1.50
113, 115 VG-F	1.75	1.00
114 1st Deathstalker F-VF	3.25	2.00
114 VG-F	2.25	1.50
116, 117 VG-F	2.25	1.50
118, 119 F-VF	2.75	1.50
118, 119 VG-F	1.75	1.00
122, 124, 128, 129, 130 VF-NM	2.75	1.50
123, 124, 126, 128, 129 VG-F	1.75	—
126, 128, 129, 130 F-VF	2.25	1.50
130 VG-F	1.50	.75
131 Bullseye 1st App in Daredevil VF-NM	16.00	—
131 Bullseye 1st App VG-F	8.75	5.50
131 Bullseye 2nd App in Daredevil VF-NM	6.50	3.25
131 Bullseye 2nd App F-VF	4.50	2.75
133, 134, 135, 136, 137 F-VF	2.00	1.25
133, 134, 135, 136, 137 VG-F	1.50	.75
138,



Valid thru 2/15/92 or while supply lasts

NIGHT NURSE

	PER 3 OR MORE	PER 1 MORE
2 F-VF (inked)	1.50	.75
4 VG-F	1.00	.50
4 VF-NM (inked)	1.75	1.00

HOT BRAND ECAH

1 VF-NM	22.00	13.75
1 F-VF	17.75	11.00
1 VG-F	12.25	7.75
1 (8/87) G-VG	3.75	4.75
2 F-VF	4.50	2.75
3 4 F-VF	6.50	4.00
5 6 VF-NM	8.00	5.00
7 VF-NM	8.00	—
8 F-VF	4.50	—
8 G-VG	3.75	1.75
9 10 Covers VG-F	7.00	4.50
10 VF-NM	12.00	7.50
10 F-VF	9.75	6.00

NOVA

2 3 5 VF-NM	2.00	1.25
2 3 7 F-VF	1.50	1.00
8 VF-NM	2.00	1.25
8 F-VF	1.75	—
9 10 20 F VF	1.50	—
12 F-VF	2.25	—
13 15 20 21 VF-NM	2.00	1.25
13 21 F-VF	1.75	1.00

OMEGA THE UNKNOWN

1 Gerber Cult Classic F-VF	2.00	—
2 4 6 7 F-VF	1.75	—
3 5 6 7 VF-NM	1.75	1.00
5 VF	2.00	—
9 Footlicker VF-NM	5.75	3.50

OUTLAW KID

10 Spidey on cvr VG-F	1.00	.50

FATHER PANCHO

2 F-VF	11.25	7.00
2 VG-F	7.75	—
3 F-VF	10.00	6.75
9 F-VF	4.75	3.00
19 VG-F	2.25	—
21 VF-NM	2.00	—
23 Meier Knight VF-NM	4.75	—
23 VG-F	2.25	—
27 1st Miller Daredevil VF NM	16.00	-.00
29, 33 VF-NM	2.75	—
33, 39, 40 F-VF	2.00	—
39 VG-F	1.50	.75
Fifty 43, 47, 49, 51, 52 VF NM	2.75	1.50
40, 42 VG-F	1.50	—
42, 48 F-VF	2.25	—
43 47, 51, 52 F VF	2.00	—
47 G-VG	1.00	.75
48 VG-F	1.50	.75
48 VF-NM	1.75	1.00
49 VF-NM	1.75	1.00
102 VF-NM	1.25	—
104, 105 VF-NM	1.25	—
112 113 VF-NM	1.50	—
114, 117, 118 VF NM	1.75	.75
119 Sabretooth VF-NM	2.00	.75

PETER PORKER SPIDERMAN

1 2 VF-NM	1.25	.75

POPE JOHN PAUL

1 VF-NM	1.25	.75

POWER PACK

4 5 VF-NM	1.75	—
10 13 17 VF-NM	1.50	—
21, 22, 23, 24 VF NM	1.80	.50
25 (Giant) VF-NM	1.25	—

RAWHIDE KID

64 VF-NM	16.00	10.00
64 F-VF	12.00	7.50
64 VG-F	8.75	5.50
VF-NM 64 G-F 65	5.50	3.50
64 F-VF	8.00	5.00
65 F-VF	5.75	3.50
65 VF NM	7.00	—
65 VG-F	4.00	2.50

RED SONJA (1977)

1 Frank Thorne VF-NM	2.50	.50
1 F-VF	2.00	—
2 3 4 VF NM	1.75	.00
13 F-VF	1.50	—

RED WOLF

6 F-VF (inked)	1.00	.50

RON

2 VF (ink)	1.75	.00
2 F-VF	1.25	—
6 -1, 16 F VF	1.75	—
6 8 VF NM	1.75	—
12 16 VF NM	1.50	.00
65 67, 68 VF NM	1.25	—
Ann 1 VF-NM	1.25	.75

SECRET WARS

1 VF NM	1.75	—
6 7 9, 12 VF-NM	1.75	.00

SECRET WARS II

1 2 F-NM	1.00	.50
3 7 8 VF-NM	1.00	.50
9 (Giant) VF-NM	1.25	.75

SERGEANT FURY

11, 15 VF-NM	3.25	1.75
14, 15 VF-NM	20.00	—
15 G-VG	2.75	4.75
16 VF-NM	18.00	9.00
16 VG-F	10.00	6.75
16, 17 G-VG	6.50	4.00
17 VG-F	3.50	—
18 VF-NM	18.00	11.25
18, 19 G-VG	5.00	3.00
21 22, 23, 24 F VF	9.75	6.00
21, 22, 23 27 VF-NM	11.00	—
25 VG-F	6.50	4.00
25, 26, 27, 28, 30 VG-F	5.00	3.00
25, 27, 28, 30 G-VF	8.25	—
26 VG-F	5.00	3.00
26, 28 F-VF	9.25	5.75
27 29, 30 F VF	9.25	5.75
31, 32, 34 F F-VF	6.50	4.00
33, 35, 36, 38, 40 F-VF	6.50	4.00
37, 39, 42 F 43, 44 VF-NM	8.00	5.00
37, 42, 43, 44 VG-F	4.50	2.75
41 VF-NM	6.50	4.00
42, 43, 44, 45 F VF	6.50	4.00
44, 50 G-VG	2.75	1.75
45, 46, 47, 50 VG-F	4.50	2.75
45, 46, 47, 50 VF-NM	10.00	6.25
46, 47, 50 F-VF	6.50	4.00
51, 52, 53, 54, 56 VF-NM	6.00	3.75
51, 52, 53 VG-F	4.00	2.50
51, 59 F VF	4.75	3.00
54, 55, 56, 57, 63 F-VF	8.75	5.50
56, 57, 58, 59, 60 VF-NM	6.00	3.75
63 VF-NM	3.75	—
65 F-VF	4.75	—
68, 70 F-VF	3.00	1.75
68, 75 F VF	2.75	1.75
69 VF-NM	3.75	—
71, 72, 74, 76, 79 VF-NM	4.00	2.50
80, 81, 82 84, 86 VF-NM	4.00	2.50
81 VG-F (inked)	1.75	—
93, 100 VG-F (inked)	1.00	.50
Ann 2 VF NM	3.00	2.00
Ann 2 VG-F	4.50	2.75
Ann 3 F-VF	5.25	—
Ann 3 VG-F	3.50	2.25
Ann 3 6 VF-NM	4.00	2.50
Ann 4 VF-NM	5.75	3.50
Ann 4 F VF	4.50	—
Ann 5 VF-NM	3.25	2.00
Ann 5 VG-F	2.25	1.50

SHAMAN THE SKE DEVIL

5 VF-NM (inked)	1.50	.75

SHE HULK (1980)

2 VF-NM	1.75	1.00
6, 12 13 VF-NM	1.75	1.00
14 F-VF	1.75	—
14, 15 20 VF-NM	1.75	1.00

SHOGUN WARRIORS

3 9 10 VF NM	1.25	.75
12 15 16, 18 VF-NM	1.25	.75

SILVER SURFER

10 VG-F	15.50	—
10 F-VF	13.25	8.25
17 VF-NM	24.00	—

SKULL THE SLAYER

1 VF-NM	2.00	1.25
2, 3, 4, 5, 6 7 VF-NM	1.75	—

SON OF SATAN

1 VF-NM	4.00	2.50
1 F-VF	3.25	2.00
3, 4, 5 6 VF-NM	2.00	1.25
7 VF-NM	2.25	1.50

SPECIAL MARVEL EDITION

1 2 (Sasquatch) VF-NM	3.75	1.75
1 2 F-VF	2.75	—
2 VG-F	1.75	1.00
4 (Ghosts) G VG (inked)	1.00	.50

SPECIAL MARVEL EDITION

5, 18 F-VF (inked)	1.00	.50
7 10 11 13 14 VF-NM (inked)	1.00	.50
7 11 F VF (inked)	1.00	.50
8 VF-NM (inked)	3.00	.50
12 13 F VF	1.00	.50

SPIDER-MAN

23 Golden 3rd app VG-F	140.00	—
41 F VF	32.00	20.00
51 2nd Kingpin cvr VG-F	33.00	—
51 F VF	25.00	—
104 F VF (inked)	5.75	—
111 112, 113, 114, 115 VF-NM (inked)	7.25	4.50
111, 112, 113, 115, 116, 117 F-VF (inked)	5.75	3.75
111, 113, 115 VG-F (inked)	4.00	2.50
112 VF NM	11.25	—
124, 126, 128 F VF (inked)	4.75	3.00
124 VG-F (inked)	3.25	2.00
127 VG-F	5.75	3.75
127 VF-NM (inked)	9.75	5.75
128 F-VF	8.50	5.75
128 VF-NM (inked)	5.75	—
130, 131 last 20 cent cvr VG F (inked)	3.25	1.50
134 Punisher last page F-VF (inked)	12.50	7.75
134 G-VG (inked)	5.00	3.50
136 Green Goblin returns VG-F	7.75	4.00
139 1 VF	11.00	7.00
140 VG-F	6.50	4.25
143 F-VF	5.75	—
144, 156, 157 159 F VF	3.75	—
166 VF NM	6.00	—
166, 167, 169, 170, 171 last 30 cent cover VF NM	3.75	—
171, 173 VG-F	1.50	2.00
176 F-VF	3.00	—
181 VF-NM	8.00	—
204 F VF	2.25	—
206 VF NM	7.25	—
208 VG-F	2.25	1.50
210 VF NM (pacelist)	3.00	—
262 264 F VF	3.25	2.00
264 VF-NM	4.00	2.50
264 F VF	3.25	2.00
265 VF NM	3.75	2.50
267 VF NM	3.75	—
Ann 4 Spider-Man vs Torch (4) 1st new story) VG-F	10.50	8.75
Ann 7 VF-NM	9.75	—
Ann 8 NM-F (inked)	3.00	1.75
Ann 9 F VF	4.00	2.50
Ann 9 VG F	5.25	3.50
Ann 9 VF NM (inked)	4.00	—
Ann 10 NM-F (inked)	4.00	2.75
Ann 11 VF NM	4.00	—
Ann 11 F VF	3.25	2.00
Ann 11 VG-F	2.25	—
Ann 14 Miller VF NM	8.00	—
Ann 16 VF NM	4.00	2.50
Ann 16 F VF	3.25	—
GS 3 G-VG (inked)	1.50	.75

SPIDER-MAN 2099

GS 3 F VF	2.75	2.00
GS 3 VG-F	2.25	1.50

SPIDER-WOMAN

1 VF-NM	2.75	1.50
1 F VF	2.25	1.25
2 VF-NM	1.75	1.00
2 F VF	1.50	.75
7 10 VF-NM	1.75	—
11 VF NM	1.75	.75
11 (10/91) VF NM (inked)	1.75	1.00
13 F VF	1.50	.75

SUPER VILLAIN TEAM UP

1 F VF	4.00	2.50
2 3 VF-NM	2.75	1.75
3 G-VG	1.75	3.25
4 5 6 8 F VF	3.75	2.50
3 4 5 VF NM	2.00	.25
6, 8, 9 10 VF NM	2.00	1.25
9 F VF	2.75	—
11 12 13 15 17 VF NM	1.75	1.00
12, 14 17 F VF	1.75	.75
17 VF-NM	1.75	.00
17 F VF	1.50	—
GS 1 actual 1st issue of series F VF	4.00	—
GS 2 VF NM	2.75	—
GS F VF	2.25	—

SUPERNATURAL THRILLERS

1, 4 (9/77) VF NM (inked)	1.50	.75
2, 5 6, 9, VF NM (inked)	1.00	.50
3 Rich's "Valley of the Worm" Mark	1.50	.75
5 Living Mummy by Gerber/Buckler	1.00	—
F-VF	1.25	—
9 VG-F (inked)	1.00	.50
5, 6 VF-NM (inked)	1.00	.50

TALES OF ASGARD

1 (1986) VF NM	20.00	12.50
1 (1968) F-F VF	14.00	9.00
1 (1968) VG-F	11.00	7.00

TALES OF SUSPENSE

64 Hawkeye VF-NM	24.00	15.00
64 F-VF	19.25	12.00
64 VG-F	13.25	8.25
66 F-VF	25.75	16.00
67 F-VF	17.75	—
67 F VF	14.50	—
68 F-VF	10.00	6.25
68 VF-NM	18.00	11.25
69 VG-F	10.00	—
69 F-VF	10.00	—
71, 76, 77 VF-NM	16.00	10.00
72, 74, 75 F VF	9.75	6.00
72, 78, 79 VF-NM	9.75	5.50
73 VF-NM	1.80	—
78 F VF	8.75	—
76, 77 F-VF	12.00	—
77, 78, 79 VG-F	7.75	—
79 VF-NM	10.00	—
81, 82, 84, 85, 86, 90 F VF	13.75	8.00
83, 86 VF-NM	16.00	10.00
83, 85, 89 VF NM	14.00	—
84 VG-F	7.75	—
88 F-VF	8.75	5.50
88, 89, 91, 92, 93, 94, 95, 97 VF-NM	8.75	—
91, 96, 98 VF NM	17.75	11.00
93, 94, 95 VF NM	9.75	12.00
93, 95 VG F	7.00	4.50
94, 97 VF NM	20.00	—
98, 99, 100 F VF	13.25	8.25
100 VG-F	9.75	6.00
101 VF-NM	17.75	11.00
101 F VF	14.25	—
101 VG F	9.75	6.25

TALES TO ASTONISH (2ND)

2 6, 7, 12 14 Sub-Mariner R VF-NM	1.50	.75

THE INCREDIBLE HULK

1, 2, 4, 5, 13 14, 16 VF-NM	1.00	.50

TEAM AMERICA

2 VF-NM	1.00	.50

THOR

113 114 F VF	22.50	—
113, 114 VG F	15.50	9.75
116 F VF	20.75	13.00
117 VG F	14.50	—
118 slight warp F-VF	20.75	13.00
118 VG F	14.50	9.00
121 -127 VF NM	24.00	15.00
121 122 VG-F	13.25	8.25
122 123, 124 F VF	19.25	12.00
123, 124 VG-F	13.25	—
126 VF NM	24.00	—

THOR

129 F-VF	16.50	—
130 131, 132 133 VG-F	10.00	—
130 132 VF NM	18.00	11.25
131 VG F	11.50	—
131, 132 F VF	14.50	9.00
133 VF-NM	18.00	—
133 F-VF	14.50	—
134 Origin Enrichonnary VG-F	13.25	—
135 F-VF	14.50	—
135 High Evolutionary VG F	10.00	—
136, 137 VG-F	8.75	—
137 F-VF	12.75	—
138 VF-NM	18.00	10.00
141 142, 143, 144, 147 F VF	11.25	7.00
143, 142, 148, 149 VG-F	7.75	—
143, 144 F-VF	11.00	8.75
142, 147 VF-NM	14.00	—
145 VG-F	8.75	—
145, 147 VG-F	7.75	4.75
145, 148, 149 150 F VF	11.25	—
145, 148, 149, 150 F VF	8.75	6.00
151, 155, 156, 157 F VF	8.75	—
153 VF NM	12.00	7.50
156, 160 VG-F	8.75	—
160 VF-NM	12.00	—
161 F-VF	8.00	5.00
161, 162 VG F	6.00	—
163, 164 VF NM	14.00	—
163, 164 F VF	11.25	—
165 VF-NM	14.00	—
165 F-VF	11.25	—
166 VF-NM	14.00	—
166 F-VF	11.25	—
167 VF-NM	14.00	—
167 F-VF	11.25	—
168 VF-NM	14.00	—
168 F-VF	11.25	—
169 VF-NM	14.00	—
169 F-VF	11.25	—
170 VF-NM	14.00	—
170 F-VF	11.25	—
171 172, 173 174 VG F	6.50	—
171 172, 173 174 F VF	8.00	—
171, 176, 179 VF NM	8.00	—
171, 173, 174, 175 VF-NM	8.00	5.00
172 174 F-VF	6.50	4.00
178 179 F VF	6.50	4.00
178 179 F-VF	6.50	—
180 (Adams) VF-NM	10.00	6.25
180, 181 Adams F-VF	8.00	5.00
181 (Adams) VF-NM	10.00	—
184 VF-NM	7.25	—
184 last 18 cent cover VG-F	3.75	2.75
184 G VG	2.00	1.25
185, 186 F VF	4.00	2.50
185 VF NM	5.75	—
186 VF NM	5.75	—
187 last 18 cent cover VG-F	3.00	—
187 last 18 cent cover VF-NM	4.00	—
205 VF NM	2.00	—
206 (Adams) 207 F VF (inked)	2.75	—
205, 206, 207, 211, 212, 214 VG-F (inked)	1.75	—
206 VF-NM inked	1.75	—
207 208, 209, 210 211 VF NM	1.75	—
211, 212 F VF	1.00	.50
211, 212, 213, 216, 218, 222 VG-F (inked)	1.00	.50
212, 214, 217, 218 VF NM (inked)	1.75	—
214, 215, 216, 217, 218 VF-F	1.25	—
214, 215, 216, 217, 218 VG-F	1.00	.75
7, 6 VG-F	1.25	—
219 VG-F (inked)	1.00	—
218, 219, 220, 221, 222 F VF	1.25	—
219, 220, 221, 222 VG-F	1.25	—
221 VF NM	1.00	1.25
222 VF NM (inked)	1.25	—
223 last 25 cent cover F-VF	1.25	—
223, 224, 225, 229, 227 VG-F	1.25	—
225 Campbell F-VF (inked)	1.25	—
228, 229, 230, 231, 232, 233 VG-F	1.25	—
231 last 25 cent cover VF-NM	1.75	1.00
234, 238, 239, 240 VG F	1.00	.50
237, 240, 241, 243 VF NM	1.75	1.00
237, 244 245, 247 VG-F	1.00	.50
247, 248, 254, 258 VG-F	1.00	—
250 VF NM	1.75	—
251, 252 253 255 VF-NM	1.75	—
257 VF-NM	1.75	—
258 255 VF NM	1.25	—
260, 261, 262, 264 265, 266	1.25	—
268 Simonson VF-NM	1.75	1.00
263, 264, 265 VF-F	1.00	.50
278, 279, 280 VF-NM	1.75	.75
280 VF-NM	1.75	—
291, 293, 294, 295, 296 VF NM	1.25	.75
303, 306 VF-NM	1.00	.50
311, 316, 317 325 VF-NM	1.00	.50
342 VF-NM	1.00	.50
349 VF NM	1.00	.50
355, 356, 357, 359 VF NM	1.00	.50
365, 367, 368, 373 VF-NM	1.00	.50
367, 368 VF-NM	1.00	.50
369 VF NM	1.00	—
Ann 2 VF NM	20.00	15.00
Ann 2 F VF	16.00	10.00
Ann 2 VG-F	8.75	5.50
Ann 3 VF NM	8.00	5.00
Ann 3 F VF	6.50	4.00
Ann 3 VG-F	4.50	2.75
Ann 4 VF NM	8.00	—
Ann 4 F VF	6.50	—
Ann 5 VF NM	8.00	—
GS 1 F VF	2.00	—

THUNDERCATS

2 VF-NM	1.50	.75
5 VF-NM	1.25	.75

TOMB OF DARKNESS

10 VG F (inked)	1.00	.50
10 F VF	1.25	—

TOMB OF DRACULA

7 VF-NM	12.00	—
4 VF-NM (inked)	4.50	2.75
6, 7, 8 NM-M cent cover VG-F (inked)	2.00	1.25
6 F VF (inked)	2.50	1.50
8 VF-NM (inked)	3.50	—
13 last 20 cent cover VG-F (inked)	1.50	.75
30 G-VG	1.25	.75
30 F VF	1.75	—
GS 2 F VF	2.00	1.25
GS 2 VG-F	1.50	.75
GS 3 F VF	2.50	—
GS 3 Spidey 1st work at marvels VF-NM	6.50	—
GS 5 F VF	3.75	—

TOWER OF SHADOWS

2 (Adams) VF-NM	4.00	2.50
2 (Adams) VG-F	2.25	1.50
3 (Adams) VG-F	2.25	1.50
3 VF-NM	4.00	2.50
4 VF-NM	2.75	2.00
4 5, 7 VG-F	1.75	1.00
5 7 F VF	3.00	1.75
6 VF-NM	3.00	1.75
6 (Wood) Orbo, Severin) 7 (Wood) Smith VF NM	4.00	2.50
6 (Wood) Orbo) F-VF	3.25	2.00
8 (Orbo, Wood Wrightson cvr) VG-F	2.25	1.50
9 Wrightson cvr 15 cent cover VF-NM	4.00	2.50
9 F VF	3.25	2.00
SP 1 VG-F	1.75	1.00

TRANSFORMERS

2 VF NM	2.50	1.50
5 6, 7 8 9 10 VF-NM	2.00	1.25
9 VG-F	1.75	1.00
11 F VF	1.25	—
11 12 13 14, 15 VF-NM	1.25	1.00
16, 17, 20 21 VF-NM	1.00	.50

TWO GUN KID

74, 75, 76 G-VG	1.25	.75
74, 88 F-VF	4.00	—
75, 80 VG-F	2.75	1.75
77 78 F VF	4.00	2.50
78, 91 VF-NM	4.75	2.50
79 VG-F	2.75	1.75

UNCANNY TALES

1 F VF (inked)	1.25	.75
1 VG-F (inked)	1.00	.50
2 VF NM	2.00	1.25
2 F VF	1.50	.75
3, 5 VG-F	1.25	—
9 VF-NM	1.75	—

VAULT OF EVIL

1 F-VF	2.25	1.25
1 VG-F (inked)	1.50	.75
1 VF NM (inked)	1.00	.50
2 3 4 5 VG-F	1.00	.50
2, 3, 4, 8, 12 VG-F (inked)	1.00	.50
3 G-VG (inked)	1.00	.50
3 4 9 , 1 VF-NM	.75	1.00
5, 6, 8, 9, 13 F-VF (inked)	1.00	.50
6, 5, 7, 8 VF NM (inked)	1.00	.50
5, 6, 8 VF	1.50	.75
5 VG-F	1.00	.50
7 VF NM	1.75	1.00

VISION & THE SCARLET WITCH (1982 Mini)

1 VF-NM	1.00	.50

VISION & THE SCARLET WITCH (1985 Maxi)

1 VF-NM	1.50	—
1 F-VF	1.00	.50
1 VF-NM	1.00	.50

WAR IS HELL

1 VF NM (inked)	1.50	—
1 VG-F	1.00	.75
1 F-VF (inked)	1.25	.75
2, 5, 7 VG F (inked)	1.00	.50
2, 6, 7 F VF (inked)	1.00	.50
5, 6, 8 F VF	1.00	.50
5 VG-F	1.00	.50
6 VG-F	1.00	.50

WARLOCK

1 F-VF (inked)	8.75	5.50
1 VG-F (inked)	5.25	3.75
2 VF-NM (inked)	3.25	2.00
2, 7 8 F VF (inked)	3.25	2.00
3 VF-NM (inked)	2.75	1.50
5, 8 G VG (inked)	1.50	.75
9 Jones cvr VF	6.50	4.00
11 Starlin VF NM	9.75	—
11 F-VF	7.75	—
11 VG-F	5.25	—
12 13 VG-F	3.50	—
12, 13, 14 VF-NM	8.00	—
12, 13, 14 F-VF	6.50	—
18 VF-NM	8.00	5.00
15 Starlin Thomas cvr	18.00	—

WALT DISNEY WMS

1 F-VF (inked)	7.75	6.75
1 VG-F (inked)	4.75	3.00
2 VG-F	3.50	2.00
2 F-VF (inked)	5.00	2.75
3 VF-NM	4.75	3.00
3 F-VF	4.00	2.50
4 VF-NM	3.25	2.00
6, 7 VF-NM	3.25	1.75
8 VF-NM	3.25	1.50
12 VF-NM	3.25	—
13 14 VF-NM	3.25	1.50
18 VF-NM	2.50	1.50

WEIRD WONDER TALES

1 F-VF (inked)	1.25	.75
1 VG-F (inked)	1.00	.50
2, 3 F VF	1.75	1.00
2 3 F VF	1.25	.75
2, 10, 13, 14 VF	1.00	.50
4, 6, 10, 13, 16, 17, 22 VF-NM	1.75	1.00
4, 8, , 12, 15, 19 20 F VF	1.25	.75
4, 5, 7 VG-F	1.00	.50

WEREWOLF BY NIGHT

1 F VF	2.75	1.50
3, 10 VG F (inked)	1.00	.75
3 VG-F	1.75	1.00
8 F-VF (inked)	3.25	.75
8 VF-NM (inked)	2.00	1.25
10, 11 VG F (inked)	1.00	.50
10, 11 20 F VF	1.50	.75
10, 11, 20 VG F	1.00	.50
15, 16, 17, 18 VF-NM	1.75	1.00
17, 20 F VF	1.75	1.00
23 VG-F (inked)	1.00	.50
25 5 VF NM	2.00	1.25

WEST COAST AVENGERS (Mini)

2 VF NM	3.75	—
4 VF NM	3.75	2.00

WEST COAST AVENGERS (Reg)

5, 10 VF NM	2.00	—
3 VF NM	2.00	1.25
12, 14 VF NM	1.75	1.00

WESTERN KID

1 F VF	2.00	1.25
1 VG-F	1.50	.75

WHAT IF

3 F VF	4.00	2.50
4 VG F	2.75	1.75
4 5 6 VG-F	2.75	—
4 5 6 VF NM	3.25	—
6 F VF	2.75	1.50
7 VG F	1.75	1.00
13 VF-NM	4.00	2.50
13 F VF	3.25	2.00
21, 25 F VF	2.00	1.25
21, 25 VG-F	1.50	.75
30, 34 F VF	1.75	1.00
31 Wolverine VF-NM	6.00	3.75
34 VF-NM	2.00	—
35 F VF	1.25	—
35 (Walter DO) VF-NM	1.75	1.00
36 VF NM	1.50	.75
37 Beast & Thing, Surfer Back Up VF NM	1.75	1.00
38 41, 44 VF NM	1.75	1.00
42 VF-NM	1.75	1.00
42 F VF	1.25	.75
42 VG-F	1.00	.50

WHERE CREATURES ROAM

1 VF-NM	3.25	1.75
1 F-VF	2.75	—
(1970) all 15 cent cover VG-F	1.00	.75

WHERE MONSTERS DWELL

1 (1970) all 15 cent cover VF-NM	6.00	3.75
2 3 4 5 6 7 8 9 VG-F	1.50	.75
2 3 4, 5, 7 8, 9 F-VF	2.25	—
3 G-VG	1.00	.75
4 5 6, 7 8, 9 F VF	2.75	1.50
12 G-VG	1.00	.75
21, 22, 23, 24, 25 VG-F (inked)	1.00	.50
20, 21, 22 25 F-VF	1.50	.75
20, 23, 25 F-VF (inked)	1.00	.50
26 cent cover VF-NM	1.75	1.00
28 F VF	1.25	.75
28 VG-F	1.00	.50
30, 31 VG-F	1.00	.50
33, 35 VF-NM	1.75	1.00

WORLDS UNKNOWN

1 F VF (inked)	2.00	.50
2, 3, 5, 6 F-VF (inked)	1.00

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SEDUCTION of the INNOCENT REVISITED

A look back

by Michael Naiman

*(**Editors note:** Michael Naiman has collected on and off for the last 25 years and currently focuses in on the Silver Age product of his youth. Research into panepictograhic background material and comparisons of current and past valuation trends currently keep him busy. While doing property management for the last 15 years, he reports that he still has not found that secret cache of Silver and Golden Age comics that a tenant has left behind.)*

PART ONE OF A SIX PART SERIES.

The year was 1950. Some of us were crawling, some were walking and many were just a twinkle in our parents eyes. It was the beginning of what we now call "The Baby Boomer Era". World War II was behind us, prosperity upon us, and a fledgling five year old United Nations was attempting a "police action" in Korea. Senator Joseph McCarthy was looking for Communists under every carpet, yet as early as 1948, a voice was making itself heard that would change the face of the comics industry. Dr. Fredric Wertham (author of the famous anti comic book book published in the early fifties), along with educators and other "mother-led" groups, seemed bound and determined to abridge the First Amendment, no matter what the economic or social impact.

What had previously been a leisurely diversion for kids was now coming under attack as being a mind numbing influence on the youth of the nation. Reading "funny books", some believed, was the cause of every ill from juvenile delinquency to perversion, ... even a cause of murder.

For the next several issues of *The Comic Book Marketplace*, we will enter our own personal time capsule and journey back to that era and examine the articles and discussions that were being printed in the media. Industry reaction to critical review and their response provides an insight into the siege mentality that was occurring during those disturbing years.

The first entry in this series is an excerpt from an article originally published in *Collier's Magazine*, March 1948. As you read, consider the complex social, historical, and political pressures that the Comic Book industry was under. While the popularity of superheroes was decreasing, the average age of comic readers was increasing! The only possible industry response was to publish comics with more "adult" themes, thus the emergence in the late 1940s of western war, romance, sci fi, and horror genres. Yet this response also violated the the common stereotype that "comics are for kids".

As the following suggests, many parents, clergy, and politicians began to be more and more concerned about the . . .

Horror in the Nursery".

HORROR IN THE NURSERY

BY JUDITH CRIST

Comic books are an important factor in juvenile crime, says Dr. Wertham, and cites a case wherein a boy and a girl jabbed another boy with a fountain pen "like a hypodermic." Professional models here re-enact scene

Dr. Fredric Wertham, who is quoted extensively in this article, is one of America's leading psychiatrists, who has spent many years studying the causes of crime among young people. He was formerly the chief resident psychiatrist at Johns Hopkins University, and in addition to his present position with the New York Department of Hospitals, he is director of the psychiatric service at Queens General Hospital. His most technical book, The Brain as an Organ, is used in medical schools throughout the world. He is also the author of Dark Legend: A Study in Murder

There are books of well-known comics which make life better by making it merrier. There are others which make it clear, even to the dullest mind, that crime never pays. With such there is no quarrel. The books deplored here are those which attempt to make violence, sadism and crime attractive, which ignore common morals, which appeal chiefly to the worst in human nature

IN THE basement of St. Philip's Episcopal Church parish house in uptown New York an eleven-year-old boy who had been charged with deliberately breaking windows was talking to a psychiatrist. He was telling about the comic books he had read and how he and his friends liked to act out the stories.

"My sister always likes to play the handsome man," he said. "I like to play the crook or the cop. She lots of times plays an actress getting captured. We used to make her walk along the street, then we used to come and take her into the playroom and tie her up. And then we go sit at a table and make plans how to get rid of her. In the meantime she is trying to escape."

The word-picture the boy was drawing is familiar to anyone who has ever cracked the covers of one of the estimated 60,000,000 comic books a month that splash magazine racks all over the country with patches of red. And the pattern in childish thinking it exposed was too familiar for comfort to the psychiatrist who was listening. Dr. Fredric Wertham, director and founder of the Lafargue Clinic operated in that basement, later said:

"The comic books, in intent and effect, are demoralizing the morals of youth. They are sexually aggressive in an abnormal way. They make violence alluring and cruelty heroic. They are not educational but stultifying.

"If those responsible refuse to clean up the comic-book market—and to all appearances most of them do," Dr. Wertham continued, "the time has come to legislate these books off the newsstands and out of the candy stores."

Actually, he adds, proper enforcement of the present penal laws of most states could accomplish this.

With eleven other psychiatrists and social workers, Dr. Wertham, senior psychiatrist for the New York Department of Hospitals and authority on the causes of crime among children, has spent two years studying the effects of comic books on youngsters. His findings, published here for the first time, constitute a warning to the parents of the nine out of ten American homes into which the comic books eventually find their way. He got into the fight, Dr. Wertham said, "not as a psychiatrist, but as a voice for the thousands of troubled parents who, like myself, are concerned primarily with their children's welfare."

The purpose of the study was to find "not what harm comic books do," Dr. Wertham said, "but objectively what effect they have on children. So far we have determined that the effect is definitely and completely harmful."

The Criminal Law Section of the American Bar Association, which made a survey of publications for children, supports this judgment. Arthur J. Freund, chairman, reported, "While juvenile crime is on the increase in almost every locality in this country, the surprising circumstance is that the rate is not higher. However, the effects of the weakening of the moral codes and ethical concepts cannot be measured with any accuracy by crime rates or statistics. With almost every child and adolescent bombarded many times daily with the jargon of the criminal and the horrors and depraved methods of his activity, we should rejoice that we have as much normal and rational child behavior as we do."

The harm the comic books do, Dr. Wertham points out, is not confined to delinquent children. The Lafargue Clinic also studied a "control" group of nondelinquent youngsters which included rich and intelligent children both adolescent and preadolescent. The reactions of the first generation of adults brought up on comic books were also considered.

"We do not maintain that comic books automatically cause delinquency in every child reader," Dr. Wertham explains. "But we found that comic-book reading was a distinct influencing factor in the case of every single delinquent or disturbed child we studied. And that factor must be curbed as it steadily increases."

James B. Nolan, New York's deputy police commissioner in charge of the Juvenile Aid Bureau, which handles over 27,000 youngsters a year, declared: "Experienced police officers and others who study and work with the problem of juvenile delinquency are well aware of the fact that the antisocial acts of the juvenile delinquents of today are in many instances more serious and even of a more violent nature than those committed by youth in the past."

And the reading of comic books, Dr. Wertham adds, is an important

Telling how comic books affected his play, a boy described the scene here depicted by professional models: "My sister plays an actress getting captured. We . . . tie her up . . . then sit at a table and make plans how to get rid of her"

factor in this increase. "Perhaps parents think we are exaggerating," Dr. Wertham said. "Well, when I say it is violence when one of our young boy patients pokes a girl with a sharp pencil, am I exaggerating because he didn't use a knife or a gun, as they do in the comic books? Or if I call it violence when children break into the neighborhood candy store, am I exaggerating simply because they don't use armored cars and space ships for their exploits? The comic books themselves are evidence that there is no exaggeration in our thesis."

He pointed to some children's crimes which made headlines last year. There was the case of a twelve-year-old who killed a ten-year-old because "he called me a sissy." There were the Long Island brother and sister, eleven and eight, who beat up a seven-year-old "to see what it felt like to kill." During the beating they stabbed the lad with a fountain pen and tried to squirt ink into the wound, "like giving him a hypodermic."

There has been, Dr. Wertham found in court records, an outbreak of boys violating girls -burning them with cigarettes, molesting them, using them for sadistic sexual experiments. "Yet we condemn the children," he remarked, "and condone the source of their ideas."

In New York City recently Francis Muskavitch, who at sixteen killed a storekeeper in a holdup, was sent to a reformatory for life. In pronouncing sentence Judge James M. Barrett declared, "This court will not tolerate armed robbery."

To this Dr. Wertham replies, "Judges and district attorneys and others nevertheless tolerate the invitation and inspiration to armed robbery offered in millions of comic books. It is obviously easier to sentence a child to life imprisonment than to curb a hundred-million-dollar business."

Like a Page from the Comics

Consider the case of Samuel Williams, nineteen, on trial for clubbing fifteen-year-old Selma Graif to death. Charging the jury, Judge Louis Goldstein called the murder "one of the most brutal crimes in my experience."

"In the experience of millions of youthful comic-book readers," Dr. Wertham retorts, "it's an everyday occurrence. The judge's naïveté is shocking, as any child will agree."

Go up to a newsstand, Dr. Wertham suggests. Take your pick of ten-cent terror. Try one with a nicely murderous cover design. It is made even more alluring by a "For Adults Only" label on the cover—a sign few ten-year-olds can resist. You'll find at least thirty-seven killings and corpses and more than fifteen pools of blood in the first story alone. Lafargue researchers brush this off as "typical." "There is also," one investigator noted, "plenty of kicking and punching, and wonderfully chesty girls."

It isn't accidental, researchers claim, that all comic-book women are high-chested, full-hipped and given to appearing in any place at any time in abbreviated sarongs or French bathing suits. "There is a deliberate attempt," Dr. Wertham points out, "to emphasize sexual characteristics. Any normal kid is bound to be stimulated by the gorgeous gals. But the destructive thing is that such stimulation is abnormal and unhealthy because the sex desires are mixed with violence."

The comic books' constant emphasis on sexual characteristics, studies have shown, can lead to erotic fixations of all kinds. "For boys," a Lafargue psychiatrist warned, "the results are a perverted ideal of feminine allure. Consider, too, the interest aroused in flagellation—beating someone for pleasure. What does a youngster glean from this bit of dialogue, as a Chinese villain threatens our half-nude heroine with 'I know that you shall love me and be loyal after you have taken a dozen or so lashes across your beautiful back'?

"For girls the results are frequently a feeling of inferiority and insufficiency, simply because the adolescent girl does not have the full bosom and rounded hips of the comic book. Even more dangerous is the adolescent girl's fear of sex and her sometimes resultant frigidity."

Lafargue Clinic members hold that girls get the idea that normal sex relations are a sadistic-masochistic mixture of pleasure and violence, something to which they become afraid to yield, attractive though it may seem. Boys further get the impression that violence is a part of such relations.

A twelve-year-old boy at the clinic said he enjoyed the comic books because he admired "tough guys."

"What's a tough guy?" the investigator asked.

"A tough guy," the youngster explained, "is a man who slaps a girl."

Dr. Wertham is impatient with the psychiatrists and educators who serve as consultants to comic-book companies. One said in a recent radio forum, "Comics provide desirable emotional releases for children who are thwarted and frustrated by the everyday pressures of life around them. This release comes in part through their ability vicariously to experience the deeds of valor that are the everyday activities of the various supernatural characters and vicariously purge themselves of tendencies toward aggression."

Psychiatric Prima Donnas

This attitude, says Dr. Wertham, is "neither according to Freud nor according to Hoyle. One must distinguish between those psychiatrists who actually work with children in clinics and the psycho-prima donnas who sit on committees and decide the fate of children from a distance. The fact that some child psychiatrists endorse comic books does not prove the healthy state of the comic books. It only proves the unhealthy state of child psychiatry."

Dr. Wertham admits that humans have aggressive impulses, but young or old, they do not get emotional release or lose these impulses through vicarious participation in violence. As far as the individual child is concerned, constant perusal of pictures depicting vice, sadistic abuse and easy death is far more likely to lead to curiosity and imitation than to the release of aggressive impulses.

The Bar Association agrees: "While children do need a certain amount of adventure in their entertainment," Arthur J. Freund states, "there must be a point beyond which the law of diminishing returns begins to operate. We think that current practices . . . have long demonstrated that rule and we do not hold with the minority of experts who defend these media."

Furthermore, children do not necessarily identify themselves with the "good guys" rather than the bad, the Lafargue researchers found. A twelve-year-old boy who had trouble reading, was nervous, wet his bed, played hooky, and stole to buy comic books, reported, "Every time somebody gets hurt or shot I could feel it in the place where the person gets hurt or shot at. My mother says she feels how the other person suffers. I feel it too. I feel like I have something heavy in my hand and I pull it and the gun jacks when I shoot it. When I look at the comic pictures I feel both at the same time, that it is me shooting the gun and I can actually feel how the person feels when he gets shot."

It is a fallacy, Dr. Wertham believes, to insist that children know that comic books present a world of make-believe. He challenges anyone to find a make-believe world in the summary made by an eight-year-old clinic patient.

"The two I like best," this boy

HORROR IN THE NURSERY

Continued

reported, "are about how they catch crooks. He knocks them out fast and that's the end of them. The crooks go around stabbing people. They have eight knives. And they rob a liquor store.

"They stab two women with a knife. The cop gets them and puts them in the electric chair. This man's sister—two men took her out in the yard and shot her. There was an electric chair but they didn't put her in it. They shot her. One man started killing people: five cops, six women and eighteen others. If anybody ever crossed him he didn't give them no chance. He found himself in the electric chair."

Dr. Hilde Mosse, pediatrician and member of the psychiatric division at Kings County Hospital, who interviewed this lad at the clinic, noted at this point: "Patient, otherwise quiet, gets all worked up while recounting these stories."

His Favorite College Story

The boy continued: "I like one book about a girl. She's a woman, goes to college. It becomes a college for murder. They used to commit suicide or murder at this college."

This boy had been referred to the clinic as "bad in school because he daydreams." Dr. Mosse is currently making a study of where fantasy and daydreams end and action begins among children.

Since he launched his attack on comic books many parents have asked Dr. Wertham, "But aren't some comic books good?" He is likely to retort with the story of the man commissioned to supply canned chicken to the Army. An inspector found some of the contents defective. The supplier finally admitted that he added "some" horse meat to the chicken. How much? "Well, only fifty-fifty." Fifty-fifty? "Yes, one chicken, one horse."

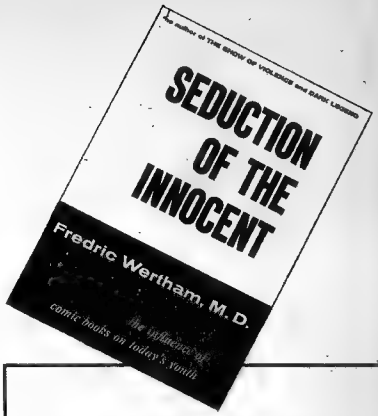
"The number of 'good' comics is not worth discussing," Dr. Wertham declares. "But the great number that masquerade as 'good' certainly deserve close scrutiny."

Educators and child-study experts often cite the "true" variety of comic, the Bible stories and the "fact" comics. Publishers of these point with pride to commendations they have received from school boards, crime prevention groups and private social agencies.

But Lafargue researchers are not amused. One Bible comic cover depicts David fresh from the slaying of Goliath, whom he has just beheaded. The youthful hero stands casually displaying his bloody sword. The story of the slingshot slaying is apparently too tame for 20th century children.

In a "fact" version of American history, ten Indians and scouts get killed in seven pages of frontier life. The story of Florence Nightingale appears in pictures as a bloody depiction of the Crimean War.

"Of course there are seemingly harmless comic books, too," Dr. Wertham says. "Nobody knows with any degree of exactness what their percentage is. Not even the publishers will tell us. But all too frequently, if you analyze individual books of this group, you find that what all the little animals are doing involves undue amounts of socking over the head and banging in the jaw, and that the toys that come to life at night sometimes put



in the time strangling one another. Furthermore, these 'harmless' books are usually read by very young children. I have seen very few fourteen- or fifteen-year-olds reading them. From the accounts the children have given us of their recollections of what they have been reading, it is apparent that it is the bloody, violent comic books that leave the greatest impression.

"Even if the tiny percentage of so-called 'good' comic books could be used, that hardly justifies the existence of comic books per se. It's rather like saying that brothels justify themselves since they relieve the housing shortage by providing a few people with a place to sleep."

Nor is Dr. Wertham impressed with the argument that comic books are no worse than classical fairy tales. Fairy tales, he holds, present a world removed from the everyday life of the child. The magic wands convert pumpkins to coaches or beasts into handsome young princes. There is definitely a world of magic. But in comic books men play with death rays and atomic energy, with super- and sub-machine guns, bringing the terrors of today's newspaper headlines close to the child.

Nobody Lives Happy Ever After

A fourteen-year-old girl at the Lafargue Clinic gave her impression: "In fairy tales good wins over evil but not in the way it is in comic books. In comic books they catch the murderer but before they do you see lots of pictures where other people get strangled or beaten and you see them halfway down alleys hurt or wounded. Nobody lives happy ever after, because something's going to happen again to the same people.

"In fairy tales the good side wins just because it's the good side. In the comic books they win because they're smarter or stronger than the other ones. But sometimes if the bad people were a little smarter, they'd win, even though they're not supposed to."

Yet boards of education—among them Minneapolis and New York City—buy comic books for use in classes for children who have reading difficulties.

"That," Dr. Wertham says bitterly, "shows how psychiatrically misguided they are—and how well the publishers are doing their work. Not only are comic books optically hard to read, with their garish colors and semiprinted balloons, but they are psychologically bad,

The best known photograph of Dr. Fredric Wertham from the dust jacket of his infamous book.

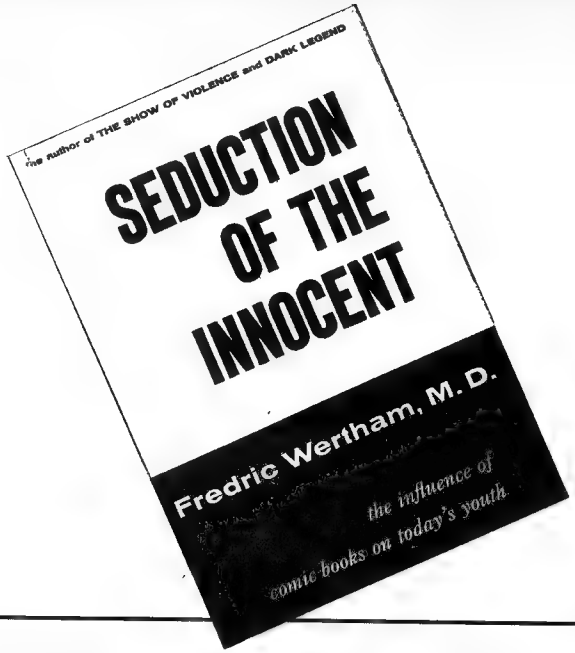
turning the child's interest from reading to picture gazing. No remedial reading clinic would resort to such a cheap, easy and dangerous substitute for qualified and trained teachers."

Dr. Augusta Jellinek, secretary of the New York Society for Speech and Voice Therapy and supervisor of the Veterans' Speech Clinic at Polyclinic Hospital, joins Dr. Wertham's attack: "The habit of looking at the very richly illustrated material makes the children reluctant to read. They develop the habit of reading only the captions and simple sentences. Since the meaning becomes clear through the picture the child does not necessarily have to understand the exact meaning of every word. Many children prefer to read comic books to such an extent that they rarely read any other book spontaneously."

This points up one of the indirect influences of comic books on delinquency, Dr. Wertham says. Children's court records show that delinquent youngsters are almost five years retarded in reading ability. "The fact that children who don't read well tend to delinquency," he remarks, "is an old, old story."

Of course Dr. Wertham does not believe that comic books alone can cause a child to become delinquent. He knows that in families with above-average income and intellectual level there may be ample counterinfluence to comic books. "But those families include neither the bulk of American children nor of comic-book readers," he points out. "Children of families in which lower income is hand in hand with lower intellectual standards are the most omnivorous comic-book readers. Some of our youngsters read as many as twenty comic books a week, trading their share of three or four with brothers, sisters and parents."

"It seems to be nothing short of a mania," declares the Reverend Shelton Hale Bishop, rector of St. Philip's Church, an authority on teen-age gangs. "These comics may be a counterpart of what youngsters see in the movies, but at least they cannot live with the movies day in and day out as they do with their comics. They take them to bed with them; they walk along the street on their way to school reading them. When they go on an outing for sheer fun, for vacation, along goes an average of five or six magazines per child, and an abnormal amount of attention is given them. They read them going; they read them there; they read them coming home; they swap


the author of THE SHOW OF VIOLENCE and DARK LEGEND
SEDUCTION OF THE INNOCENT
Fredric Wertham, M.D.
the influence of
comic books on today's youth

them so that the whole thing borders on extreme and abnormal avidity."

From this avidity not even the so-called upper classes are entirely immune. Consider the complaint voiced to Dr. Wertham by a prominent attorney who came to report that his eight-year-old son was filching money from his mother's pocketbook and his father's wallet.

"He says he knows he's doing wrong," the man said, "but he wants the money for comic books. He hasn't spent it on anything else. He has comic books all over the house. He reads them at table and doesn't eat properly. Last summer when he went to camp every child had comic books and he brought a big bundle home with him. These books distract him from doing his lessons. Why, he's even gotten a sex angle from them. He told his mother that if she'd take her blouse off she'd be as pretty as a comic-book girl. What shall we do about him?"

Plaints from Anxious Parents

This frustration of parents has been voiced to Dr. Wertham literally hundreds of times, in letters and conferences. Tales of children spending their lunch money on comic books instead of food, of begging from neighbors and stealing from schoolmates for a similar purpose are truth in too many homes. The chorus always chants, "What shall we do?"

Dr. Wertham's attack on comic books inspired the Association for the Advancement of Psychotherapy to schedule a symposium on "The Psychopathology of Comic Books" this month at the New York Academy of Medicine. Radio commentators have taken up the question and some publishers showed fright.

But so far most publishers have made no effort to clean house. Some speak vaguely of starting a self-cleansing agency, like Hollywood's Johnston Office, but at this writing they are still waiting for others to make the first move. Yet Dr. Wertham exonerates the publishers, artists and writers from a major portion of the blame. "After all," he points out, "it's their way of earning a living—one that incidentally nets them a fat margin of profit."

The major responsibility, Dr. Wertham believes, lies with the mental-hygiene associations, child-study committees, child-care councils and community child-welfare groups. So far most of these organizations have been either silent on the subject or they have frankly or apologetically endorsed comic books.

Others on Dr. Wertham's guilt list are the prominent innocents who endorse comic books without knowing what is in them; literary critics who have refused to recognize the literary and cultural implications of a medium with a 720,000,000 annual circulation, and officials whose responsibility it is to govern the licensing of such matter.

But a local enforcement of the penal codes by district attorneys, or license commissioners could stop circulation of the most offensive books. The New York State Penal Law, similar to that of other states, bars from sale literature portraying ". . . partly denuded female figures" and provides for the prosecution of anyone who "offers for sale any book or pamphlet devoted to the publication of pictures or stories of deeds of bloodshed, lust or crime . . . to any minor or child." Simple enforcement of these sections would, Dr. Wertham claims, clean up our newsstands considerably.

"The publishers will raise a howl about freedom of speech and of the press," he continued. "Nonsense. We are not dealing with the rights and privileges of adults to read and write as they choose. We are dealing with the mental health of a generation—the care of which we have left too long in the hands of unscrupulous persons whose only interest is greed and financial gain."

THE END

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MEN OF MYSTERY

by
Jeff Gelb

*(**Editors note**: To pay for his comics habit, Jeff Gelb sells advertising space in Radio & Records, the leading music industry trade newspaper, where he has been employed since 1977. His background is in radio where he was a successful AOR air personality for eight years in Cleveland and San Diego. But his first love is comics.*

Gelb published several pioneering fanzines in the early and mid-60s, including the popular "Men Of Mystery", which ran four issues between 1964-1966. During that time, he contributed art and articles to dozens of other comic fanzines (which he is currently attempting to re-collect - help!), while amassing a massive collection of Golden Age comics.

When not reading, cataloguing and buying comics, Jeff's major leisure pursuit is writing and editing horror fiction. His first novel, "Specters", appeared in 1988, followed by the highly successful "Hot Blood" erotic horror anthologies, which he co-edits. His latest collection, "Shock Rock", is a solo-edited anthology of rock and roll horror stories from such notables as Stephen King, David Schow, Rex Miller, etc. Most of Gelb's anthologies include prose fiction from comic scribes including John Byrne, Grant Morrison, and Peter David.

Jeff Gelb Lives in Redondo Beach with his wife Terry, his son Lindsey, and his cat Oliver.)

Astute (and especially older astute) readers may recall *Men Of Mystery* as a long-forgotten fanzine from comic fandom's seminal days. It was published by yours truly, and is herewith being resurrected as the perfect title for this *Comic Book Marketplace* regular column.

A word or two about Men Of Mystery: As a lifelong fan of super hero comics, I have been fascinated by the industry's endless varieties of super types. Back in the Golden Age, when new publishers needed to fill pages to satisfy hungry young comic fans' appetites, truly anything went. The result was a veritable cornucopia of corny characters. These weren't just second banana super heroes, they were third-rate apricots! (And that reminds me of Fruit Man, but he's a hero we'll talk about down the road apiece!)

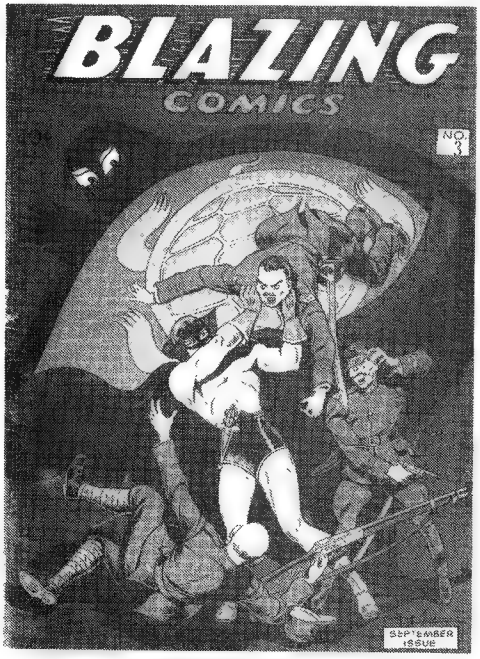
So Men Of Mystery will salute these whacky, beloved, bygone super heroes. And despite the title, sometimes they'll be Women Of Mystery. No sexual discrimination here, thank you!

And now, let's get started with our first Men Of Mystery inductee. It was by no means an easy task to think of the one character who could begin this column, but when I considered the length and breadth of silly super heroes (and I mean "silly" in the most reverent terms, by the way, I love these guys!), there was one hero type who always intrigued me, for one very unusual reason that you are about to learn. His name:

The Green Turtle!

The Green Turtle.

His name was nothing unusual. There were any number of Green costumed heroes in the '40s: Arrow, Lantern, Mask, Lama, etc. He had no super powers and had the requisite sidekick (Burma Boy, no less!) and a slick "Turtle Plane". He had a cape emblazoned with the image of a strange, grinning turtle and appeared in only four adventures, none of which were particularly well drawn or well written. Why, then, is he perhaps the most mysterious Golden Age costumed hero of them all? Because at no time during any of his four adventures was his face shown! Think about that. Every single panel showing Turtle's face mask had to be laid out such that his full face is never on display. Making matters stranger is that the editors of this series, which appeared in Blazing Comics #1-4 (1944-45, Enwill Comics), never explained this idiosyncracy to readers. For awhile I figured it was because old Greenie was a woman, but there are sufficient full figure panels to make this an argument that doesn't hold water. Many of his adventures took place in China - could it be he was of Chinese descent? Even now, 45 years later, it's maddening! It's truly one of the most memorable mysteries of comics' Golden Age of costumed heroes! (Next month: Get ready



***Blazing Comics* #3 (Sep 1944) © Funnies Inc.**

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EsotErika

by
Erik Andresen

CAMP COMICS

Dell has earned a reputation as one of the most wholesome comic publishers of all time. By the mid-1950's, their standard of decency was so well established, that they were successfully able to circumvent the Comics Code. And as parents became increasingly concerned with the content of comics, Dell's market share grew dramatically. In 1953, at the peak of the horror and crime boom, Dell (which had no crime or horror titles) sold more than 900 MILLION comics books!

After the code, most publishers failed, yet Dell thrived with its motto and creed: "Dell Comics are Good Comics".

It may surprise collectors familiar with Dell's reputation to learn that Dell published what was one of the most blatantly sexploitative comic book titles of 1942- ***Camp Comics.***

Camp Comics (as in "Army Camp") was an experimental effort by Dell to publish a comic book aimed exclusively at adults. In 1942, adults represented a healthy chunk of the comic book reading public, and the military was the fastest-growing industry in the country. ***Camp Comics*** was aimed at the growing number of military inductees and probably distributed only to military outlets, which accounts for its relative scarcity and its risque content.

"After all, here's the company that was more moral than the Comics Code Authority itself, yet they published a comic book with enough sex to make Victor Fox blush. The answer is a matter of historical perspective. Dell wasn't always the moral leader in comic books."

Camp Comics is a mixed blend of short features from humor to adventure. Most of these include military themes and scantily clad women. Even the ads are targeted to young members of the Armed Services. All three back covers feature Camel or Chesterfield cigarette ads. (I dare you to find cigarette ads in other comics!) Other ads include Pepsi and Pete by Rube Goldberg, Rita Hayworth for RC Cola, Barbasol (which appears to have a magic ability to attract beautiful women to Soldiers), Gem Razors (with the same magic property), Gillette Blades (again, with that babe-magnet power), Friends Smoking Tobacco, Lifebuoy Soap and Shaving Cream (the #1 soap in the Army), and Molle Shaving Cream. All of these ads have military themes and/or beautiful women. One of the oddest ads, on the back cover of issue #2, features a women dressed as a basketball hoop selling Chesterfield Cigarettes. Once you've seen that, those Vac-U-Tex ads in other comics seem downright dull.

All three covers for ***Camp Comics*** feature pin-up style photos of a beautiful model and a caption with a sexual double entendre. These are the first cheesecake photo covers in comic book history, a phenomenon which would not be repeated for seven years, when the Romance genre made it vogue.

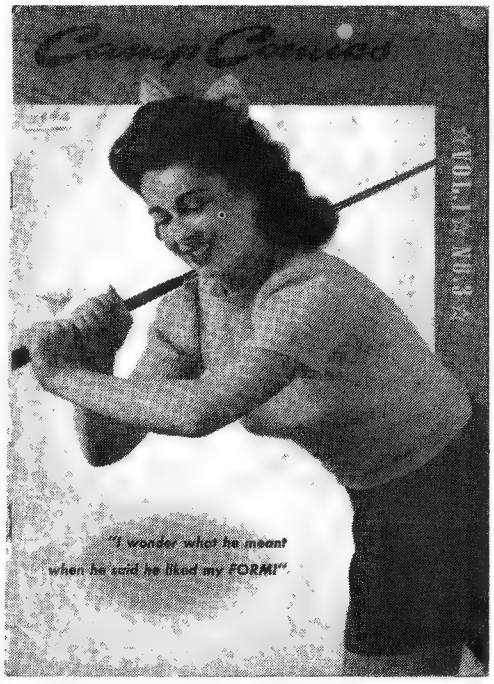
The inside front covers were also filled with cheesecake. Each had a table of contents proudly displayed by one or more beautiful girls. The contents of issue #2, for example, are written on a giant bubble which is being held by an otherwise nude woman. A lecherous military officer is about to pop the bubble with his cigar. One-panel gags featuring barely clothed women and members of the military are scattered generously through all issues of ***Camp Comics***.

Camp Comics includes a number of interesting features:

Rusty O'Reily, the lead feature in all three issues, is the story of a beautiful young woman who becomes involved in the exciting world of spy-smashing. Her uncanny resemblance to the diabolical Madame Q gives her the ability to infiltrate spy-rings and foil their plans. She also finds many an occasion to remove her clothes, get tied up, and fight with women in prison. The series is replete with bondage, lingerie, and torture panels. In one story, a man is gratuitously thrown out of an airplane.

This mixture of sex and violence would not generally appear in subsequent Dell titles (except maybe Little Lulu).

Seaman Sy Wheeler by Walt Kelly is a slapstick feature which recounts the romantic pitfalls of a well-meaning but unlucky sailor. It's absolutely hilarious, dealing with risque subjects beyond the scope of most comics at the time. It's crammed with bizarre gags and surreal plot twists. After you read it, you'll remember why you always thought Walt Kelly was a genius. At first, I didn't realize it was Kelly. I thought maybe Basil Wolverton and Don Martin teamed up in some time-travel experiment. If you like Powerhouse Pepper, give Seaman Sy a try.



***Camp Comics* #3 (Apr 1942) © Dell**

Rimfire Fergusen is a Hopalong Cassidy look-a-like who aids beautiful women in high-stress situations and low-cut blouses. Hopalong, by the way, didn't get his own book for a full year after Rimfire's debut, but he really is a dead-ringer for Hoppy.

Party Line is a two-page spread (one page in issue two) in the centerfold, suitable for pinning up next to your picture of Betty Grable. Party Line is a montage of beautiful women in seductive poses talking on the phone. Each delivers a one-liner involving sex and an Armed Services member, e.g. "He showed me a new encircling movement!", "Who said there was a shortage of arms in this man's army?" and "Anyway, he sure knows what to do in a blackout!" The art, by Chuck Saxon, is classic, but the gags belong to another era. Nevertheless, it's fun to see what passed for shocking ribaldry 50 years ago.

How The Fighting Giants Won Their Name is an educational feature from the first issue. In four pages, it dramatically illustrated the true story of the 38th US Infantry, 3rd Division from World War I. Obviously, this kind of real life military history was the first thing to be dropped from the lineup of ***Camp Comics***.

Dear Joe is a text feature in issue #1 by "Camp Girl", which gives humorous advice to rookie soldiers. It was replaced in issue #2 and #3 with Dear Ethel, a series of imaginary letters from "W.B. Bingle" to his girlfriend. Issue #3's contribution is interesting, as it involves Bingle and his incompetent friend, Gilligan. Wonder if they went on a three-hour cruise after the War?

Hank And Lank Super Sweeps is probably the most interesting feature to a comics fan today. It is a fantastic superhero parody featuring two janitors who have super powers to sweep up crime. It is drawn by Frank Thomas who also created Centaur's Detective Eye and Dell's The Owl, both of which are worthy of critical acclaim. Hank And Lank should be read by every lover of comics and certify Frank Thomas as a forgotten genius. (The art looks like a cross between Al Capp and Basil Wolverton.) Issue #1 is the Origin and first appearance of Hank and Lank. Hank and Lank go to a garbage dump where they find a pile of "old comic magazines". They boil the comics in a big kettle, which causes "the spirit of all comic avengers" to come forth. The spirit gives Hank and Lank the magic word, "Xntz", which transforms them into the Super Sweeps whenever they say it. Thus empowered, they can battle evil everywhere. In issue #1, they thwart Gangsters who have cornered the city's milk supply. In issue #2, they capture a gang of fifth-columnist Nazis. In issue #3, they defeat a group of Japanese invaders who have dug a hole through the earth. Hank and Lank is a brilliant piece of comic work and manages to make fun of nearly every superhero cliche. If there is one Golden Age concept worthy of revival, this is it.

Elmer and Bugs Bunny by Walt Kelly appeared in issues #1 and #2. Both installments manage to incorporate the military theme which pervades ***Camp Comics***. These stories are particularly significant, because they are the fourth and sixth comic book appearances of Bugs Bunny, who wouldn't get his own solo tryout book until later that year.

Roughin' It, in issue #1, is a partial adaptation of the Mark Twain classic. This really is significant because it parallels the development of *Famous Stories*. *Famous Stories* was Dell's answer to *Classic Comics* way, way back when the *Classics* series was only on issue #2. Most *Classics* aficionados will grudgingly admit that the two Dell issues were far superior to the early Gilberton efforts. With their stable of great artists, and their huge distribution network, Dell could have buried Gilberton before they even started. Apparently, though, Dell didn't need the aggravation. Literary adaptations were very time consuming, and with *Walt Disney's Comics & Stories* selling into the millions, there wasn't much point.

The fact that Roughing It was dropped from ***Camp Comics*** after one installment shows that literary adaptations just weren't boffo box office. *Famous Stories* was cancelled after two issues although Dell did partially redeem themselves by adapting more than two dozen Zane Grey novels to comic books form in the Four Color series from 1948-1959.

Camp Comics #1 included a contest, open only to members of the Armed Services. Entrants had to rate each feature in the book and list their favorite and least favorite. This allowed Dell to get invaluable marketing research for only $100 in total prize money. Contest winners were listed in issue #3.

Philo Vance was added to the lineup in issue #2. Philo is a good-looking, two-fisted, hard-boiled detective. His first case in ***Camp Comics*** involves a scalped hermit and a transvestite murderess. (This guy doesn't mess around.) In the next issue, he saves a woman who spends the entire story in her underwear. Philo Vance originally appeared in *The Funnies* #58-63, but *The Funnies* changed its format to funny animal and Philo was transferred to *Camp*. Oddly, Dell chose Philo Vance to live, but Phantasmo (Dell's 1st superhero), Captain Midnight (who went to Fawcett), Mr. District Attorney (who went to DC) and John Carter Of Mars (who just went) were chosen to wither and die.

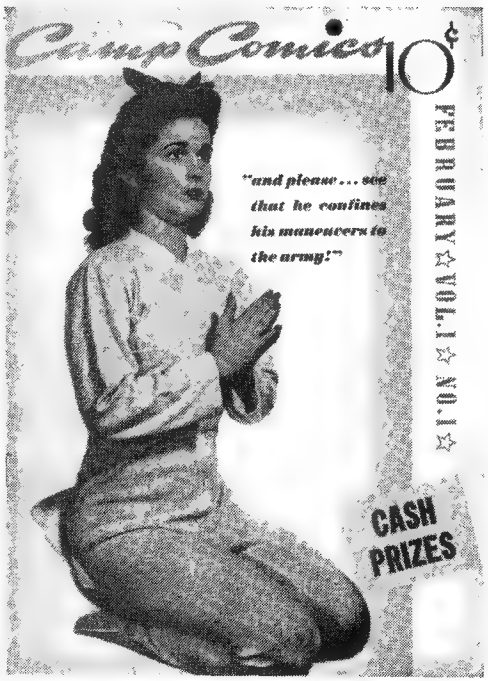
True Spy Stories also made its debut in issue #2. True Spy Stories is a text feature involving (what else?) True Spy Stories.

General Fuffle by Lichy appeared in issue #2. Miscellaneous one-panel gags (with military and sexual themes) are thrown in as fillers in all issues, but General Fuffle, a syndicated feature by an award-winning cartoonist, adds a touch of class. In issue #3, General Fuffle was replaced by Lichy's more famous panel, Grin And Bear It.

Three Wishes by David Berg is an illustrated poem in issue #3 expressing a desire to smash the Axis. Those who are familiar with Berg only through his "Lighter Side of ..." feature in *MAD*, may be surprised to learn that he was working in comics 50 years ago, and was a superb and innovative draftsman even then.

Some comic collectors may be confused as to how a company with such a wholesome reputation as Dell could have published such a seemingly uncharacteristic title as ***Camp Comics***. After all, here's the company that was more moral than the Comics Code Authority itself, yet they publish a comic book with enough sex to make Victor Fox blush. The answer is a matter of historical perspective. Dell wasn't always the moral leader in comic books. When they started in 1936, they were just another publisher, morally indistinguishable from any other. *Crackajack Funnies* #5 (Oct 1938), for example, has a nude woman on the cover! Dick Tracy, Dell's most popular character in the early days, was considered very violent in 1940. Dell's anthology books such as *The Funnies, Super Comics, Crackajack Funnies* and *Popular Comics* were no more wholesome than most other comics.

In 1940, Dell introduced Walt Disneys Comics And Stories, which was the first funny animal comic ever. It did so well that they soon introduced Animal Comics, Looney Tunes and Our Gang, and converted *The Funnies* from an adventure title to a funny animal title. By the end of 1942, funny animals were the staple of Dell's line, and that's when ***Camp Comics*** was the last gasp of the "old" Dell. It was aimed at an older, more specialized audience at a time when Dell was seeking younger, and more general readers.



Camp Comics **#1 (Feb 1942) © Dell**

Unlike many of the other comics that have been showcased in this column, ***Camp Comics*** is not an undervalued sleeper. It's always been a little high-priced because of its Good Girl Art, early Bugs Bunny appearances, Walt Kelly artwork, its esoteric quality, and its scarcity. In 1970, a complete set of ***Camp Comics*** guided for nearly as much as All American #16. Today, they are still pricey, and range from $175 to $235 in NM. Even a Good condition set would cost nearly $100, so I'm not about to recommend that you buy every copy you see at triple guide. If it's a choice between food for you family and a high-grade issue of ***Camp Comics***, take the food. But, if you're about to buy your tenth duplicate set of Robin holograms and you spot a Poor copy of ***Camp Comics*** across the room, I'd say put down the ologrames and go for it.

STIR-STIR—WHATTA Y'THINK IS GONNA HAPPEN?
I DUNNO—-GEE!-I'M ALL GOOSEPIMPLES
HEY!
ETC.
I AM THE SPIRIT OF ALL THE COMIC AVENGERS! -WOULD YOU LIKE TO FLOAT THROUGH THE AIR?-SMASH GANGSTERS?-RESCUE BEAUTIFUL GIRLS?-AVENGE WRONGS?-HELP THE WEAK AND OPPRESSED?-PICK UP LOCOMOTIVES AND OCEAN LINERS?
YES! YES!
VERY WELL—THEN DON'T FAIL TO MAIL THIS COUPON TODAY--ER—I MEAN JUST REPEAT THE MAGIC WORD-XNTZ!-REMEMBER, THE WORD XNTZ! -NOW I WILL LEAVE YOU!
WELL-WHAT ARE WE WAITING FOR?
XNTZ!
POWIE!
ME TOO!
LOOK! -I'M FLOATING!
HI-HO AWAY!-TO THE GANGSTER'S LAIR!
THE BABIES MUST HAVE MILK!-JUSTICE WILL TRIUMPH!
CITY

Hank and Lank, a pair of super powered janitors, one of the many historically interesting highlights of *Camp Comics*. Here they boil a bushel of old comic books to gain their super powers. © Dell (I own several books that appear to have been boiled in this manner.)

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P.O. Box 821
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name – name written in pencil on front cover

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Any questions, or to reserve comics, please call: (617) 391-5614

AVALON COMICS

LARRY CURCIO
P.O. Box 821
Medford, MA 02155

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I'M BUYING TOO!

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36 G	16.00
38 G/VG	24.00
68 G	26.00
78 VG-	20.00
100 VG	24.00

SUPERMAN

74 VG	58.00
79 VG-	47.00
82 VG-	44.00
97 G+	26.00
104 G	19.00
106 VG+	34.00
107 VG+	38.00
108 G/VG	23.00
108 G+	20.00
111 VG-	28.00
113 VG/F Krypton story	45.00
127 VG+	30.00
130 VG+	27.00
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131 F+ name	28.00
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EC

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CBM FORUM
presents

CONFESSIONS OF A REFORMED MINT JUNKIE

by Michael Lynn

Hello, friends. My name is Michael Lynn, and I am a recovering Mint junkie. At one time I was hopelessly addicted to high grade comic books. This addiction almost cost me the enjoyment of collecting. It nearly cost my sanity. And it definitely cost an awful lot of money. Fortunately, I've seen the light. I can now add lower grade books to my collection without getting queasy. I no longer lie awake at night frightfully worried about page quality. I don't agonize anymore over whether or not I can upgrade my VF+ keys to NM- for only triple guide before the next Update comes out. For the first time in years, I am truly happy with my collection. I was saved, and I want to help save you before it's too late.

I know many of you don't think you have a problem. I know I didn't think I did. It wasn't MY fault... it was those books! How could they sit there looking at me with their minor surface wear and expect to be added to my pristine collection? Why did they torment me with their light creases and less-than-snowy-white pages? What demented fiend could have written on their cover or have placed that small piece of tape on the spine? Why couldn't they just be Mint? Didn't they know that if they were only free of all defects whatsoever, that I would give them a loving home, rather than shun them and their filthy imperfections? It was their own fault for being unacceptable.

But it wasn't the fault of the books. It was mine. I was so engrossed nitpicking with their minor flaws that I couldn't see their beauty. I nearly lost sight of my own beloved hobby, and why I was attracted to it in the first place.

Like many others, I entered the exciting world of comic book collecting because I truly loved comic books. I loved the story and the art and the nostalgia involved. There was tremendous joy in READING a book to see how it ended and to witness good triumph over evil. Comic books could tell a story unlike any other medium. They were filled with fascinating characters and well written tales and meticulously detailed art. Plus, they were fun to COLLECT! Great joy was to be had when I found an issue #8 to place in between numbers 7 and 9, or to see a book for the very first time. In those innocent, early days of collecting, I didn't care about condition. I wanted to have FUN!

I guess the change came when I got more involved with Silver Age. I looked to other "collectors" for guidance. I saw those big shot dealers with their ads like "WE PAY ZILLIONS OF DOLLARS FOR ULTRA HIGH GRADE SUPER KEY RED HOT COMICS! (VF+ sometimes ok too.)" I read those Overstreet Update market reports. You know... "Mint copies of *Captain America* #100 are flying out the door at 10 times guide, but VG copies have to be wadded up and used for packing material." I was left, like many others, with the thought that only MINT comics were acceptable. I was devastated as I looked through my collection and realized that all I had was junk. All those great stories meant absolutely nothing. The fantastic art was meaningless so long as it rested on off-white pages. My prized possessions were worthless.

Only a handful of issues could be saved. I salvaged perhaps a dozen comics that met my new rigid standards, and rapidly unloaded the

rest. The way I bought books changed very quickly. All I could see were imperfections. A tight, flawless spine and blazing white page quality were much more important than good art or a decent story. After a few years of painstakingly selecting only the finest ultra high grade super key red hot comics and spending all of my money, my entire collection would not fill up a small box. Of course, I hadn't read any of them, but I had counted the pages.

I was destitute and miserable. Destitute because I had spent all of my money buying high-grade key comic books at triple guide. Miserable because I was deathly afraid that somehow my comics would become damaged and lose their ultra high grade status. Or worse, yet, what if I owned a book that had a defect, and I didn't even know it? But even in my misery, I took great comfort knowing that lesser collectors were seething with envy over the small stack that was my collection. Or at least, they probably would have been if I ever dared to remove the comics from my safety deposit box and show them to anyone. Oh, sure, they LOOKED happy buying large stacks of books for less money than I'd pay for one. They PRETENDED that their meaningless lives had purpose when they completed a run of very important title. They THOUGHT they were enjoying themselves when they read a great story or discovered a cultural treasure from a bygone era. But I knew better. They blinded themselves to the multitude of flaws in their comic book collections, but I knew that any one of them secretly longed to trade it all (along with their car, house, and everything they owned) for my small but flawless stack. The fools!

Then two years ago, at the San Diego Comic Con, it happened. I found myself strangely drawn to a VG copy of *Fantastic Four* #5. It was ugly and imperfect, and I turned it down instinctively, but throughout the day I found myself constantly returning to look at it again. How could I even think of adding this book to my collection? With its rolled spine and slight chipping, it might contaminate the other comics! Yet, I couldn't keep from thinking about it. It kept begging me to buy it, like some whimpering puppy dog. Finally, at the end of the day, I broke down and threw away $30 for it.

My worst fears were realized when my friends and I met up and compared our purchases. They oohed and ahhed at my double-guide Mint *Spider-Man* #13. I was pleased, but became nervous as they began to scoff at my VF *Spider-Man* #5, intimating that, while a NM book is a bargain at double-guide, purchasing a VF copy for 1/2 guide was just plain silly. I reluctantly showed them my *Fantastic Four* #5. I forget their exact reaction, but it went something like "you moron! What kind of idiot would place a low grade piece of crap like that in their collection? You'll die owning that book because you'll never find a sucker who'd be stupid enough to take that off your hands!" I was mortified. Just as I was almost ready to flush the *FF* #5 down the toilet, another friend stopped by.

His reaction was slightly different. Again, the exact phrasing escapes me, but it was something like "Cool!" *Fantastic Four* #5 with the first Doctor Doom! This is a great book! You know, I've always wanted one of these, but I've never been able to get one! Listen, if you ever get tired of owning this comic, I'll give you $125 in trade for it!" When I told him it cost me $30 he exclaimed, "Man alive! The person who sold it to you must have been nuts! What kind of idiot would part with that book for $30? I'll give you $50 for it right now!"

"Wait a minute!", interjected one of my erstwhile tormentors. "Why would you want to buy a low grade piece of crap like that?"

"Are you kidding?", answered the Collector. "This is one of the most significant comic books of all time! I'd pick up a stack of them for $50 apiece!"

"He should've waited for a higher grade copy!" opined the other high-grade buff. "That one is in too low grade!"

"Oh really? What condition is YOUR copy? inquired the collector.

"Well, I don't have a copy." he replied.

"Neither do I," added the other, "they're all too low grade."

"Well, why on God's Earth should anyone spend $1000 to pick up a Near Mint copy of a comic book, just to satisfy your bizarre snob appeal, when they can get a VG copy for thirty bucks? And why in the world should ANYONE who respects comics make fun of somebody because they own *Fantastic Four* #5?" He then turned to me and asked; "Tell me. Mike, would you rather have this book and $970 in your pocket, or a higher grade copy of the exact same comic?"

"I never thought of it like that," I answered. "I guess I'd rather have this one."

I didn't sell or trade my *FF* #5 to that person, but the enthusiasm he showed made me enjoy owning it a great deal. I was stunned, because for the very first time since I became a Mint junkie, I had actually admitted that there were circumstances under which I would accept less than the highest grade possible. In fact, I soon realized that I was perfectly happy with my low grade copy and had no desire to upgrade whatsoever. Obtaining a higher grade wouldn't add anything to the pleasure I was already experiencing by proudly owning this book.

Later at home one night, I was bored and craved something to read. I didn't want to handle my Mint comics because I was out of surgical gloves. Besides, there was a chance of rain, and the remote possibility that a gust of wind could blow out my window, sucking my collection into the street. It dawned on me that I could read my *Fantastic Four* #5, since, in its debilitated state, handling it could do no harm. Of course, I would have to wash my hands afterwards, but for the first time since I started collecting Silver Age

books, I read from cover to cover the fifth issue of *Fantastic Four*. Suddenly, it all came back to me— why I loved comics in the first place. I didn't start collecting comics so that I could stick them in Mylar and complain about negligible flaws. I didn't pursue this hobby because I enjoyed classifying staple defects, and I didn't begin a quest for comic books because I wanted to wallow in negativity and measure everything in terms of its defects.

I started collecting comics because it was something FUN and POSITIVE! There is great fun in reading and holding a comic book, even in the way it smells! There is a magical quality about reading a comic book that was printed before you were born, and of wondering who bought it originally, and speculating how it got to your hands, not to mention that the stories make great reading. These books were meant to be READ!!

Suddenly, I had a whole new outlook on comics and life in general. I can now judge a comic book, not by what's wrong with it, but what's RIGHT with it. When you consider that until recently, comic books were largely regarded as a disposable children's diversion, and when you think about the billions of comic books that have been destroyed, it's a wonder that **any** early comic books exist at all! I would now argue against others who claim that certain 25 year old comics are worth having, but only in Near Mint for triple guide! If a rare comic book is worth owning, it's worth owning in **any** condition. When a collector decides to add a comic to his want list, his first priority should be to actually locate a copy! Condition should be considered, but only if the collector is comfortable with the price of the book. When I think of all the rare and desirable, yet inexpensive comics I have passed up because I was "looking for a better copy", I could kick myself.

I love reading so-called "investment" picks contending that certain books should be sought because of their art and story, yet conclude that the reader would "buy all Near Mint copies at triple guide"!! What should I do if I find a VG copy at 1/2 guide- throw it on the ground and spit on it? By the way, if you're interested in "investment grade" comics, you sould know something. Remember that low grade *FF* #5? Well, I recently sold it for four times what I paid for it. I also sold the NM *Spider-Man* #13 but barely broke even. Even though the guide price has doubled since I bought it, I paid double for it initially. "Investment Grade", huh?

I think it's safe to say that less than 10% of existing copies of Silver Age comics are in truly high grade. The rest look just the way they should- as if they'd been read by someone. As stated before, they were meant to be held, read, reread, traded, and thrown away. They were printed on cheap paper, with no more intention of being saved for future generations than a newspaper. I used to reflect upon this fact and conclude that because high grade copies are so rare, they should be obtained at any cost. But, I now realize that for all of these books (even the non-key, low grade ones) there are more people willing to collect them than there are copies to collect. While it's nice to have a comic that's in better condition rather than less, high grade can't be the **only** prerequisite to obtaining a rare comic book. There comes a point where the extra grade just isn't worth the extra expense.

Otherwise, it gets ridiculous. I met a collector who has been trying to complete a set of *Spider-Man* 1-100. However, his grading standard is so strict, that he has only obtained 13 acceptable copies for his collection in 16 years! He may not complete this task in his lifetime, and even if he does, he's likely to pay more for a copy of #2 then you can buy the entire run in Good for. Similarly, a man walked into a local comic store here with a *Showcase* #4 in Good. He wasn't a collector and probably didn't even know it was worth anything. Yet, the store owner refused to buy it because it was "only" Good! The owner could probably have gotten the book for $50, but let it leave the store forever, because of his own prejudice! I would have *killed* for that comic, and will probably *kill* the owner for letting it go!

Incidents like these may give the novice collector the false impression that low-grade books aren't worth anything, just as I was led astray so many years ago. This would be a tragedy, because, as I stated before, nobody starts out collecting strictly because of high grade. The taste for high grade books is cultivated often out of peer pressure or a basic human desire not to get ripped off. Those who pick up a low-grade comic book risk being ridiculed the way I was two years ago. So, even if people don't mind low-grade books, they tend to keep it a secret.

Yet, I've discovered recently a huge groundswell of low-grade collectors. When my friends come over, they're much more impressed by my large collection and sizeable runs than they ever were by my small stack of high grade books. In fact, the market for low grade comics could be much higher than the one for high grade books. Since I've tuned into this market, I've noticed that shops that have reasonable priced, low grade books seem to have more sales volume than the high-end shops. A low-grade specialist might sell, say, 1000 $5 comic books in the time it takes the other store to sell one comic for $200. But the $200 sale sounds better and is more likely to get noticed. I've also discovered that a lot of low-grade sales seem to take place through mail order. Perhaps this is because a lot of shops unwisely choose not to handle lower grade books, or perhaps the purchasers of low-grade books aren't comfortable showing their faces in public.

What can be done to control Mint-mania? First, I think that collectors have to take back the market. Don't be afraid to buy low grade books that are properly priced. Let dealers know that you would like to buy these grades, and support dealers who have the books you want by

spending money with them. If enough collectors do this, dealers will be less apprehensive about stocking low grade comics. Above all, be proud of the scarce books you own, and don't let anyone intimidate you if a comic book doesn't meet their snobbish and unrealistic standards.

Second, some dealers need to change their attitude. Just because you've been in the hobby for 20 years doesn't mean that everybody else has. Many a taste for rare and expensive comic books starts with new collectors picking up a comic they consider "old" in a price range they consider reasonable. A nine-year old kid picking up a 1970s *Casper* from you for a quarter could be the start of a long and enjoyable hobby, profiting you both. Just because you've seen and owned it all doesn't mean you should squelch their interest before it begins. If all you stock is high-grade, key, expensive Silver Age books over $50, no new collectors will enter the market. The only people who will buy from you are experienced collectors who already buy that stuff anyway, most of whom started out with less expensive items.

Dealers also have to start standing behind the value of their comics. If somebody comes into your store with a stack of Golden or Silver Age comics, don't just cherry pick the good ones. make an offer for it all, even if it's just trade. One of the reasons customers feel uneasy buying low grade books is that most of you will never take them back. Once customers know they can get something for their low grade books, they'll be less hesitant about buying them. Remember that collectors look to you for advice and expertise. Don't violate this trust for a quick buck. And above all, never, ever, ever make fun of a fledgling collector because his copy of *Fantastic Four* #5 isn't the best you've ever seen.

I think that every collection should have some high grade comics in it. It's a nice example of the original look of newsstand books. But there is so much satisfaction in collecting something for the basic reason that you like it. I now have a great collection of books that I can enjoy, even though they aren't all Mint. But that's ok. I have been able to find books I've always wanted. If I were looking for them in Mint, I'd be doing just that... looking. So while high grade books are neat, there's a great deal to be lost if that's you only focus. I hop this discussion makes people realize that being a Mint junkie is a living hell. If it saves just one person from that, it will have been worth it. I hope that some of you will join me. For you see, I am no longer a Mint junkie. I am once again a comic book collector.

WHAT? YOU CALL THIS COMIC FINE? IT'S ONLY VERY GOOD!
WELL, MAYBE IT'S A FINE MINUS.
HAH! AT BEST, IT'S A VERY GOOD PLUS!
HOW ABOUT VERY GOOD PLUS TO FINE MINUS?
MORE LIKE VERY GOOD PLUS TO FINE MINUS MINUS!
VERY GOOD PLUS TO FINE MINUS MINUS PLUS!
VERY GOOD PLUS TO FINE MINUS MINUS PLUS MINUS!
VERY GOOD PLUS TO FINE MINUS MINUS PLUS MINUS PLUS MINUS!
OK. I GUESS I COULD CALL IT A VG+/FN-+-++-.
SO YA GONNA BUY IT?
OF COURSE NOT! THE LOWEST GRADE I COLLECT IS NEAR MINT PLUS!
IN TONIGHT'S TOP STORY, A MAN WAS KILLED TODAY WHEN A COMIC BOOK WAS FORCIBLY SHOVED DOWN HIS THROAT!
HOMICIDE
POLICE SAY THE COMIC IS ONLY A FAIR PLUS TO GOOD MINUS, BUT COULD BE RESTORED TO A VERY GOOD PLUS TO FINE MINUS MINUS PLUS MINUS PLUS PLUS MINUS!
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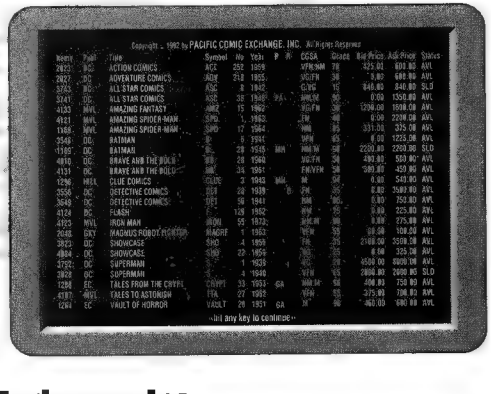

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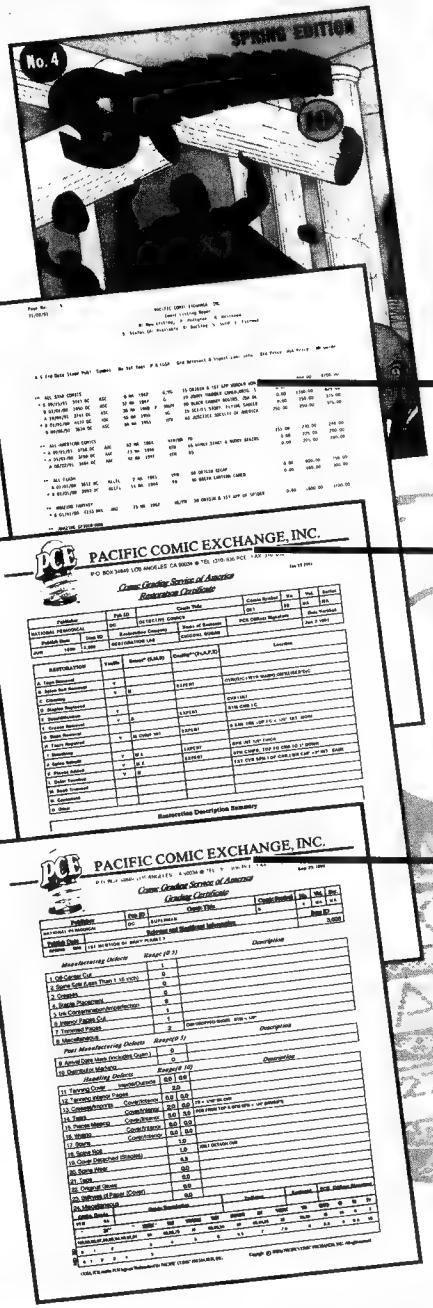

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THE FANDOM ZONE

BY

ALAN DULFON

"SEDUCTION OF THE GUILTY?"

I've always felt that we comic collectors are a little bit like a large family, in a sense. I think we all share a respectable amount of common feelings, ambitions, and likes and dislikes in regard to our hobby, although the shades and details may vary somewhat. For example, there are certainly innumerable books that almost every one of us have a great appreciation for, if not an actual copy of it in our collection, or an inclination to have it in our collection if a favorable opportunity presented itself. We even all know which books these are without needing to mention a single one. And we find that our whole standard of values is based largely upon *beauty*:

"What's this? You want $625 for a copy of *Brave and the Bold* #1? What kind of proposal is that?"

"No, no, sir; please don't mind that. You see, it's Near Mint."

"Oh, that much beauty? Then the price is correct; please forgive me."

But just as with human beings, the external physical beauty of a book is not considered to be the all-in-all; we also measure a book's internal qualities by how beautiful a presentation the various writers and artists have made of their characters, stories, and artwork. If it were not so, then why would a copy of *New (Adventure) Comics* #1—be given a value of about the same in Near Mint as a Good copy of *Superman* #1, of which there are 190 extant, and are from the summer of 1939? And why is there such a greater demand for *Superman* #1? So we find that not only external condition, but even scarcity and age-seniority are also subservient to the subtle elements of beauty.

And as subjective a thing as this beauty is, still, there is that part of all of us which instinctively searches it out not only in comic collecting, but in every phase of our Earthly sojourn: we will always choose to live in a fine setting over squalor; we prefer nice-looking attire to tattered cloth; and prior to becoming acquainted with the internal characteristics of a romantic prospect, we initially may find ourselves making some distinction here also on the basis of eye-appeal or relative beauty.

Then what can we say that it is that we actually find appealing about comics with excessive gore, violence, crude sexuality, horror, and the like? We shall necessarily need to pause to answer this question from the innermost, intuitive side of our hearts. Much social and environmental conditioning will, at the onset, cause us to feel some slight discomfort even addressing this seeming contradiction to our very natures.Thus our first reacti might not really be our own.

A few good *CBM* readers have expressed some dissatisfaction that I had made a reference to "Iron Age" comics back in *CBM* #7, and I'd like to respond to that. First of all, it was only intended as a humorous exaggeration. Actually, there are many other books which I liked enough to collect from the '70s and '80s besides *The Rocketeer* which I think are genuinely good fun with noteworthy art, although they're not all necessarily major collector's items from an investor's point of view. Among them are *Green Lantern* #76-89 (absolutely), *House of Secrets* #92, early issues of *Marvel Team-up* and *What If* (after 16 years, Marvel's attempt at "imaginary stories"), *Howard the Duck* (regardless of how the movie did or didn't go over), *Peter Parker the Spider-Ham* (Mark Armstrong), *Classic X-Men* (John Bolton), the *Plastic Man* mini-series (Hilary Barta), and *Animal Man* by Grant Morrison, Chas Truog, and Doug Hazlewood.

My remark was targeted at a particular anomaly I've observed within many books published (for the most part) just in the last five years or so—and not at the entire post-Silver Age time period in and of itself or the collectors from that period. (Perhaps we can call it the Bronze Age; I've seen that term before, and it seems harmless enough.) Nothing is black-and-white: there are books from the Golden and Silver Age which I feel represent truly uninspired or even objectionable work, and there are a few books from the Bronze Age which I feel are outstanding. Even between the covers of the *same* book we may find some expressions or depictions we feel are appalling, and some we feel like applauding. Generalization is bigotry, cripple-mindedness, and we have no affinity for that. What we *are* concerned about is this: in a healthy situation, parents are always mindful that their children are always protected, always have the best of everything, always have greater opportunities in life than *they* had when *they* were children. Why wouldn't this apply to comic books as well? Are comic books such an irrelevant part of a child's experience that it doesn't require any attention? Why shouldn't children growing up right now—our children—have the same opportunity as we had to see the Superman and Batman and other heroes that we grew up with—figures who, whether consciously or unconsciously, played a part in shaping our basic value system? Why do they have to be subjected to the twisted *distortions* of these characters

and the concomitant qualities and expressions that those characters inspire? And, for that matter, are older teens and adults completely exempt from becoming affected by subtle "messages" in their entertainment? Can we honestly say that nobody ever wants to become a little bit like their their favorite celebrities from film, television, music, sports, or comic books?

A few moments of patient, thoughtful, and non-duplicitous self-examination shall come to be a most welcome ally to us: "Yes, actually there are certain things in the pages of many of the newer comics and even the pre-Code horror reprints that *are* rather disturbing elements in my subconscious mind, and I know they must surely influence my dealings with others on so many levels. In truth, the hideous, the grotesque, is not a charming thing. I would consider myself most unfortunate if I beheld in reality many images which I see in those books, and I also don't like to think that my children and other family members will be troubled by such so-called entertainment. With so many other publications available on the market, we really don't require it."

Silver Age books are now in the greatest demand among us, so therefore there must be something inherent within most of us which is especially appreciative of the manner in which the stories and art from the period was presented. But the bloodshed is conspicuous by its absence: whenever a prehistoric creature was displaced in time and broke down a city building, the structure was almost always one that had been condemned, and no one was inside to be injured; when power-mad aliens from another galaxy attacked, people ran panic-stricken in all directions, but almost no one was ever physically harmed. Most planes knocked out of the sky by a flying monster only contained a pilot who parachuted out to safety; most auto and train wrecks had the passengers simply leaving the scene in a shaken condition; most bridges destroyed had been under construction and closed off anyway. This was the Silver Age formula regardless of publisher—did it mar the comics' overall appeal? Judging by the high values ascribed to these books in the current collector's market, apparently not.

I think there is no shortage of "horror stories" in this world, beginning from the morning newspaper and extending the entire length and breadth of the international media, whether the depiction is on the printed page or the silver screen. On the contrary, we have justifiable cause to feel that our tormented minds rather need some *relief* from horror stories both fictitious and non-fictitious, and that the real shortage is of material which uplifts, lightens, perhaps even *en*lightens to some degree. There are so many talented writers and artists currently in the comics field that this should not be considered a fanatical or impractical proposal.

It is only reasonable: in retrospect, we must certainly recognize that all of our personal setbacks and victories, pains and pleasures—have some relative connection with everything which we have subjected ourselves to since the time of our earliest recollections, the media being perhaps the most powerful influence of all. In essence, we are at this present moment the sum total of all that we have chosen to absorb into our mind and senses in the past, and whatever choices we now make will naturally determine what we become in the future. Such being the case, we may feel it wise to exercise some level of discrimination in regard to what is positive input, and what is negative. And has it not been our experience that the positive or negative value of anything can to some degree be measured by its ability to cultivate our finer sentiments?

It must also be mentioned that in this proposal we are not the least bit concerned with any fundamentalist or preordained moral standard, nor even whatever has been previously presented in either Dr. Wertham's book or others that have subsequently followed its line of reasoning. There may be much good in them, but I for one wouldn't know, having never personally read those books. Again, this is strictly a heart-to-heart "family chat", and such being the case, I would feel some regret if any of our good fellow collectors who are "horror" fans were to take offense at these words. I simply submit that if we were to make an effort to focus our creative energies toward producing or endorsing publications which appeal more to our higher sensibilities rather than to our lower, darker propensities—that we would find all enthusiastic support coming to us, both from within and without, and we would not feel any inconvenience having attempted to effect such a positive change for the benefit of ourselves and others in this way. In fact, we may even find a "third renaissance" in the comics field to be the result of our collective endeavors.

Because beauty is still the most viable commodity, and if you still have any doubt of this, then go ahead: take another look at all your Silver Age DCs with the "painted" covers—*Green Lantern* #8, *Mystery in Space* #55, *Brave & Bold* #44, *Tales of the Unexpected* #43, *Showcase* #27-29, or any of the early *Sea Devils.*

Then I would graciously welcome any responses to this editorial. Thanks for reading.

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The BERNHARDT BIBLE

by William Bernhardt

I was at a comic con–you know, just strolling through the dealers' room, minding my own business–when I found it. At long last, my quest was at an end; the Holy Grail had been found. It was *Leave It To Binky* #1, the only issue missing from my otherwise complete collection.

Slowly, I edged toward the comic, my heart pounding in my chest. Hands trembling, I held it up to the light. It was beautiful–and affordable.

Careful not to seem too interested, I engaged the dealer in conversation. "Yes," he told me, "that comic is still available. As you can see, it's in top-notch condition. Yes, that's the price."

"Perhaps we can come to an agreement," I said casually, palms sweating, I reached for my wallet–

And that's when I heard the man say: "Well, let me check that in the Guide."

Aaaaargh! "But we had a deal," I cried.

My words fell on deaf ears. "Give me a break," he muttered. "I can't be expected to remember what every book in the box is worth."

My hopes plummeted as the man thumbed through the accursed book. "Oh, my goodness," he said. "That's the issue in which Lucy wears a Superman costume. It's a crossover, more or less. That changes everything. Given the condition, I can't possibly let this comic go for less than twice Guide..."

My face melted. There was a stinging in my eyes. I turned sadly and walked away from my Binky, a broken man.

Sound familiar? Been there before? So bitterly disappointed, so angry you cursed this hobby and all those who dwell within it? I admit I was angry at first, too. I contemplated the countless examples in human history of the oppressed escaping tyranny. The Jews escaping the Pharaoh. The American revolutionaries escaping George III. Ivana escaping the Donald. Through time immemorial, I realized, the downtrodden have risen up to escape the chains that bind them. So why, why, why can't we escape the Overstreet Price Guide prices?

Like I said, I was angry. But I cooled off. I had a couple of frozen margaritas, chanted my mantra ("Klaatu Borada Niktu"), and read the latest wisdom and witless from Dan Quayle. I began to see things from a different perspective.

And then it hit me. Why should Bob Overstreet have all the fun? I've been collecting comics for years; I think I'm entitled to a piece of the action. And so, I hereby announce the creation of a new guide, a guide so spectacular, so breathtakingly different that the word "guide" hardly seems sufficient. This magnum opus will be a Bible—yes, that's it—The ***Bernhardt Bible For Comic Collectors!!***

The principles governing the *Bernhardt Bible For Comic Collectors* ("BBCC") will be plain and simple. All comic prices will be frozen to whatever they were in 1966. Only three grades will be used: Mint, Not Mint, and all Torn Up. Price adjustments will be made only during years ending with a zero by the author of the Bible, and no one else.

Who better? I know comics, and I'll keep the prices reasonable. After all, we're talking about *Bomba The Jungle Boy* here, not pork futures. This is supposed to be an amusing, light-hearted diversion for socially maladjusted youth, not an alternative to playing the stock market. These are comic book collections, not investment portfolios!

Excuse me. Didn't mean to start raving again. We were discussing pricing under the *BBCC*. The price adjustments, if any, will be made in accordance with the following fundamental principles of value and valuelessness.

THE VALUABLE:

1) Any comic featuring Jimmy Olsen being transformed into a giant mutant something-or-other.

2) Any comic bearing a name scrawled in ink when the scrawler was eight years of age or less.

3) Any comic featuring a hero who died in the Crisis and hasn't been revived yet. After all, there's still some valued attached to rarity.

4) Any comic featuring the art of Kurt Schaffenberger, the unheralded genius of the Silver Age, the auteur behind Superman's Girlfriend, Lois Lane.

5) Any comic featuring Supergirl or Krypto, because, well, damn it, because I like them, and it's my Bible.

6) Any Hawkman comic from the Silver Age, because I've already got them all.

THE VALUELESS:

1) Any comic revising the origin of an established hero, particularly if the revision makes the hero darker, grittier, and more "realistic." Especially valueless if the "hero" commits murder, grand theft auto, or an unnatural act with a robot. And if it's written by John Byrne, you might as well throw it away now.

2) Any comic issued under multiple covers. The value decreases in inverse proportion to the number of covers.

3) Any comic released in a sealed plastic bag automatically acquires the value of the plastic bag.

4) Any comic previously given a premium value because it depicts drug use, bondage, or "headlights". (C'mon, guys. We all have to grow up sometime.)

5) Any comic mentioned in Seduction of the Innocent. Why should a comic receive a premium value for a mention in a book that's been out-of-print for decades and can't be bought used for less than $150? Why should we commemorate the worst, most ignorant thing that ever happened to this hobby?

6) Any comic that "crosses over" (read, intrudes) into ten or more other comics.

7) Any Aquaman comic from the Silver Age, because I'm trying to collect them.

In addition, there will be several rules regarding the use and application of the BBCC. Like any good Bible, its use must be steeped in dogma; the stalwart disciple must know the litany:

RULES

1) Notable writers will be identified, as well as editors, especially Julius Schwartz, 'cause he's my pal (see Column 1, October CBM). It's about time a guide acknowledged that writers play an important role in the creation of comics.

2) No price hikes for "first appearances" will be permitted. I bet the guy who came up with this concept peeks at his Christmas presents in November, too. The fun is buying the book unawares, getting it home and saying, "Oh, wow! This is the first appearance of Beppo the Super-Monkey!"

3) Restoration—who cares? Does it look good or not?

4) All Lois Lane comics will acquire the value of The X-Men comic of the same number. After all, guys—some of these feature art by Kurt Schaffenberger (see above).

5) THE GOLDEN RULE, THE HOLY OF HOLIES: The *BBCC* may never be referred to in any way shape or manner by either party during the negotiation of a comic book sale. Think of it as a closed book exam. You can study in advance or you can cram all night if you wish, but during sale hours, the BBCC remains closed. To look would be cheating.

Who needs it, you say? It'll never catch on? Far-fetched? Foolish? Let me tell you a story.

Many years ago, when we were first dating, my wife and I went to a small comic convention. We expected nothing, but lo and behold, we found a tremendous stash of Lois Lane comics, in crisp, clean condition. The guy selling them had never seen nor heard of a price guide; he just figured forty cents each seemed like a fair price for a bunch of old comic books.

We bought them all. They weren't wrapped in PVC bags. They weren't protected with acid-free backing boards. They weren't even arranged in numerical order.

They were great.

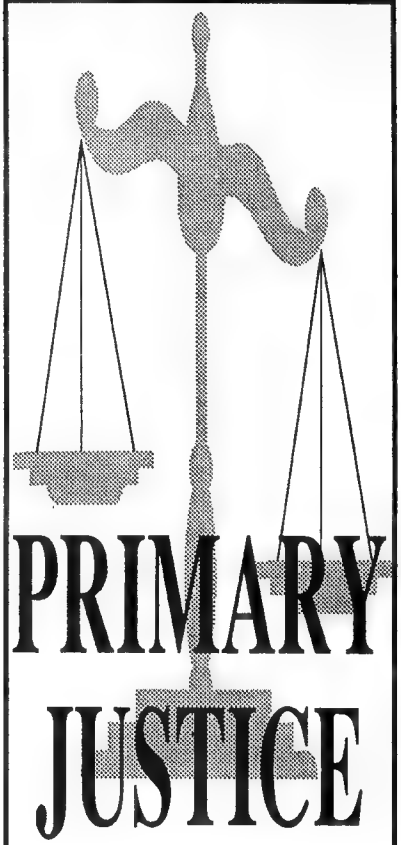
It was the best convention we ever attended. I'm sure, according to the Guide, we overpaid for some, underpaid for others. It didn't matter. We took those comics home and revelled in them—laughing, crying, reading silly, solemn or sexist passages aloud to one another, over and over again. It was more fun than we'd ever had before. In fact, my wife wanted to take them on our honeymoon, so we wouldn't be bored, but I figured the fun had to stop sometime.

It was amazing that two people could get so much pleasure, that we were able to figure out how much those comics were really worth, without a Guide.

If you know what I mean.

So be the first in your neighborhood to have the *Bernhardt Bible For Comics Collectors*—coming soon to a bookstore near you!

William Bernhardt



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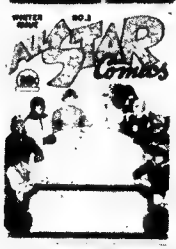

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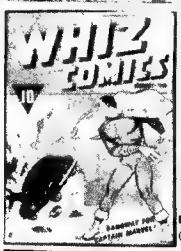

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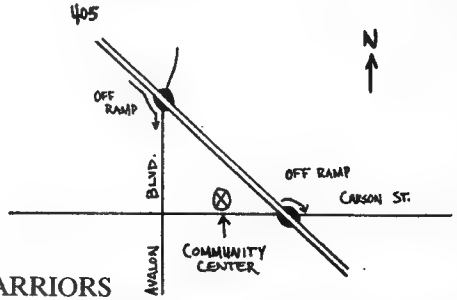

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COMICS ON THE COUCH

by

John Townsend, Ph.D.

Clinical Psychologist

More than Fun:

A Four-Part Series About Why We Read Comics.

Part IV: Adult Authority: Who's in Charge?

I asked Bobby Dylan,
I even asked the Beatles.
I asked Timothy Leary,
but he couldn't help me either.

The Who, "The Seeker" (Townsend)

"Superman saved my life. I wouldn't be here today without him."

I asked my client to go on. His statement, in and of itself, could have led me to two conclusions about his psychological condition: (1) that he was suffering from some sort of delusional problem; or (2) that he'd made a lot of money in the comics industry. Knowing differently, I thought it best to pursue.

He continued. "I grew up in a family where my Dad was always busy. He was a nice enough guy, I guess, but his work didn't leave him much time for me. And, growing up with sisters and no brothers, I had a hard time knowing how a male should think or feel. I didn't know how to 'do manhood', in other words. Always felt awkward and inferior, not knowing how to relate to other guys.

"And that's where Superman Comics came in. There was no doubt about it. He was a man. He was confident. Had power. Thought for himself. Sort of made his own way in life. I guess I filled in the manhood gaps by learning to be like the Supes."

This isn't an unusual comment. Many of us adults feel this sort of gratitude toward a comic character whom they've followed throughout life. At some level, they were able to glean a concept of adult thinking, feeling and functioning from some super-person. What is behind this process?

This article is the last of a four-part series on the relationship of comics to our basic psychological developmental needs. For many of us, comics have been part of our maturing process—they've helped "grow us up", so to speak. And nowhere is the importance of comics clearer than in this fourth developmental "building block:" it's called adult authority.

The need for adult authority. We all begin life in the same manner. We start off as little people, called children, who are being taken care of by big people, called adults. For the first few years of life, we become accustomed to looking at people's knees at eye level. To grabbing doorknobs by reaching up over our heads. It is a time of dependence on our parents for meeting our needs, for direction and control. It is a time of having someone else make our own decisions, of someone else taking responsibility for us.

Childhood is basically a temporary nurturing and training period. The family functions as a sort of incubator, or oven. It's supposed to "bake" a person into an adult. If this process happens right, the family produces an adult in the end, who then leaves the home and goes off to start his or her own family and career. If it doesn't, the child becomes "half-baked" or "overdone."

In the healthy family, the child goes through some gradual shifts in two important areas: responsibility and freedom. The young child has very little responsibility for his or her life, and little freedom. The control belongs to the parents. But as the child matures, good parents are to loosen the reins, and allow more responsibility and more freedom. As this happens, especially in the teenage years, the "de-parenting" process is begun, and the youngster is prepared for the adult world, the world of balancing one's own checkbook, doing one's own laundry, holding a job and developing mature

romantic, sexual and family interests. In most places, this occurs at age 18. Here in California, it's at about age 37.

By the time we become an adult, then, we are to be able to function as an adult. We should be able to assume authority and control for our lives in several areas. However, if there are problems in the childrearing years, there will be difficulties in thinking, feeling and behaving as an adult.

Comics can and have helped many of us learn the skills of adult authority. They often play a supportive role in developing an idea of what a grownup looks like. Below are the four main characteristics of the mature adult authority—and the part that comics play for us.

1. Mutual relationships with peers, vs. being one-down. Some people never really feel like a grownup, especially around other adults—my client in the opening illustration is a good example of this. They always feel like a little kid around others. This is especially true in the workplace. A man will approach a peer about a problem and feel like he's shrinking in size on the spot in the office. His hands will sweat and his voice will quiver.

An adult, on the other hand, is able to operate on an "eyeball-to-eyeball" level with other adults. He can take on peers, challenge them, disagree and make his point without being afraid of being punished or criticized in some way. Yet he can have fierce loyalty to those same peers.

Peer connections are one of the dominant threads of superhero comics. The Superman-Batman team. Green Lantern and the Flash. Atom and Hawkman. Green Lantern and Green Arrow. Thor and Iron Man. Reed Richards and Ben Grimm. The superteams. The best stories here have peership, conflict, and intense loyalty. They take each other on, and the friendship deepens.

2. Expertise vs. undeveloped task abilities. A second characteristic of mature adults is that they have a specialty. A specific life-task that they specialize in. Something that they are an authority on, that they do better than others, that they can make a contribution in.

This usually translates to a job or career interest, such as science, engineering, the arts, business, management or fulltime parenting. The adult pushes himself and trains for a long time to be the best he can be at something, and enjoys it.

Some people, however, feel that they have no expertise. They sort of dabble and drift from job to job, never finding their niche or interest in life. They have lots of problems feeling like there's any role that's really theirs. These people generally have had a hard time focussing their strengths and interests toward some long-term goal.

The super-hero is tailor-made to help in this aspect of adulthood. Every hero has a specialty. A power ring. Speed. Strength. Intelligence. Agility. Courage. Savvy. Ferocity. The hero becomes an authority on his or her particular ability, and develops it. The Doom Patrol, The Avengers, and The X-Men, in fact, had their own training and workout rooms.

3. Mature vs. immature sex-roles. Third, adults are able to take their place in relating to the opposite sex. They are able to operate develop intimate relationships with the opposite sex which are satisfying and long-lasting. They are able to understand their masculinity or femininity, and how that part of their personality contributes to relationships. The result of maturity in this area is generally in finding a mate and raising one's own family.

People with difficulty in this area tend to have one of two problems. They either shy away from the opposite sex, not feeling comfortable with these roles. They simply "hang out with the guys". Or they have a string of unsuccessful romantic relationships over life, never being able to commit to and maintain intimacy.

I think comics are weak in this area. Most of the sex-roles are pretty stereotyped and idealized. And until the sixties, it seems hard to find a proportionate number of female heroes besides Wonder Woman. However, Golden Age and Silver Age material does lend itself well to a basic "male" and basic "female" role casting. There isn't a great deal of mature overlap between the two, however. You get that junior-high dance feel: the boys talk to each other, and look across the room at the girls.

4. Proper acceptance of authority. Finally, mature adults can take their place in authority structures. They know when to submit, as to a boss, and when to challenge, as to a surgeon's decision to operate on them (This is called asking for a second opinion—taking authority over your own body).

Some people have a difficult time relating to authority. They either become over-compliant, and "kiss up" to the boss/parent/authority, or they are over-reactive and rebel at any sort of authority. This second type of person often finds themselves having great work difficulties with bosses, and sometimes even with the law.

The supergroups are a helpful example of this: Justice Society, All-Winners Squad, Justice League, Fantastic Four, Doom Patrol, Avengers, and X-Men. Look at how authority is handled. Rotating chairmanship? Conflicts between members about who's in charge? Power struggles?

The lone hero who has to disagree with the parental authority, who suffers for it, but ultimately wins, because the cause is right, is also great example of adulthood here. That's one reason why Spidey touches a lot of us. Or Thor's decades-long struggle with his dad over his independence. The hero teaches us how to challenge and operate like an adult, developing his own values and convictions about what's right in life.

Captain America is a poignant figure here. He loves his authority, the U.S.A., with a deep passion, and it puts him in tremendous conflict when his country lets him down, or lies to him. He can't easily dismiss his authority, as, say, a Spidey or a Hulk would. He worries about his duty, his obligation, and "doing the right thing." We learn a lot about authority conflicts by knowing Cap.

Conclusion. It's an oversimplification to think that comics are nothing more than entertainment, though they certainly are that. More than just being fun, they also help equip us for operating in an unpredictable and difficult world. Comic book fans will find that they are drawn to certain artists, writers and characters because they help in some way. Whether it's a need for bonding (*CBM* #7) for boundaries (*CBM* #8), for resolving good and bad issues (*CBM* #9) or developing adult authority over our lives (*CBM* #10), we use comics to fill in our own gaps.

IN THE NEXT ISSUE OF *CBM*:
The article that your spouse will never read: Comics Addiction and Codependence.

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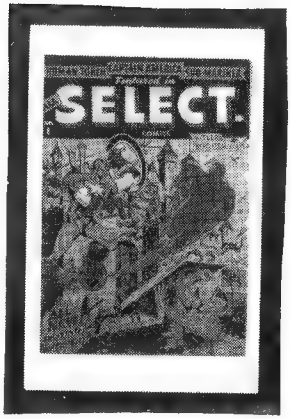

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SOTHEBY'S AUCTION REPORT

by Gary M. Carter

It's no secret to anyone that last months Sotheby's auction was probably the most publicized event in the history of comic book collecting. Rarely is their an event with so many comic books for sale, so many major collectors in attendance and on top of all that, so much media coverage. From the very beginning *CBM* had a feeling that Sothebys would be something special those feelings were born out ten times over. No matter how one relates to this truly historical "happening", no one can deny that stories about the great auction of 1991 will be told for many years to come. And if you are planning to tell these stories you might find some of the following may fill in a few details.

AUCTION SALES HIGHLIGHTS

- An unrestored (fine condition) copy of **Detective #27** sold for $50,000, nearly double its suggested estimate.

- A slightly restored copy (in fine apparent condition) of ***Funnies On Parade*** for $4,250, slightly higher than its estimated value.

- The Mile High copies of ***Star Ranger* #3-6, 12** (in very fine plus condition) was passed at $2,250 and did not sell.

- A restored copy of ***Detective Comics* #1** with tan pages (in very good minus apparent condition) sold for $7000.

- The Mile High copy of ***Detective Comics* #2** in near mint condition (which in my view is the best copy in existence.) sold for $15,000.

- The Mile High copy of ***Detective Comics* #18** (in near mint condition) sold for $7500.

- The Mile High copy of ***Detective Comics* #22** (in near mint condition) sold for $6000.

- The original Bill Everett ***Marvel Comics* #2 prototype cover** sold to Marvel Comics for $14,000.

- A slightly restored ***Marvell Comics* #1** from the Lamont Larson collection (in very fine apparent condition) sold unusually low for $26,000.

- A restored copy of ***Action Comics* #1** (in very fine apparent condition) sold relatively low at $27,000.

- The Mile High copies of ***New York Worlds Fair* 1939** and **1940** (in fine condition) were passed at $7000.

- ***Double Action Comics*** (condition near mint and probably the best copy in existence) sold for $5500.

- A slightly restored copy of ***Superman* #1** (in very good apparent condition) was passed at $14,000.

- ***Whiz Comics* #2** (#1; fine plus) sold for $9000.

- The Mile High copy of ***Whiz Comics* #3** (near mint) sold for $4000.

- One of the "buys" of the auction was the low $3000 paid for the Mile High copy of the ***Captain Marvel Thrill Book*** (near mint). With out question the best copy in existence.

- The Mile High copy of ***Wow Comics* #2** and **#3** (near mint) sold for $2250, the pair.

- A slightly restored copy of ***All Star Comics* #8** (apparent very good plus) sold for $1700.

- A restored copy of ***Flash Comics* #1** (its apparent condition good) sold for $2500.

- A slightly restored copy of ***All Star Comics* #3** (apparent very fine minus) sold for $6500.

- The Mile High copy of ***More Fun* #54** (near mint) sold for $8000.

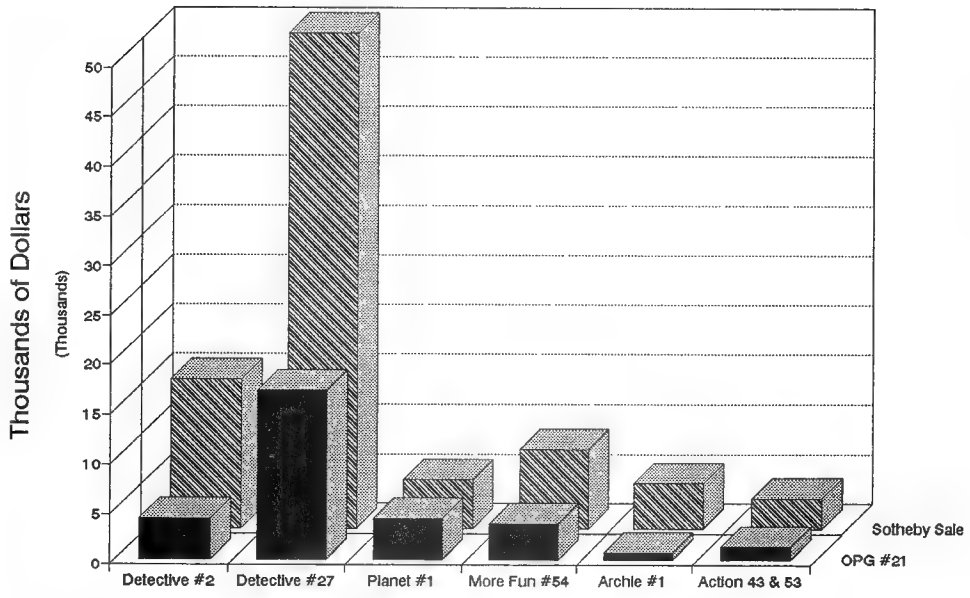
- Restored copy of ***All American Comics* #16** (apparent condition fine plus) sold for $5500.

- A moderately restored condition of ***Captain America* #1** (apparent condition very good plus) sold for $4300.

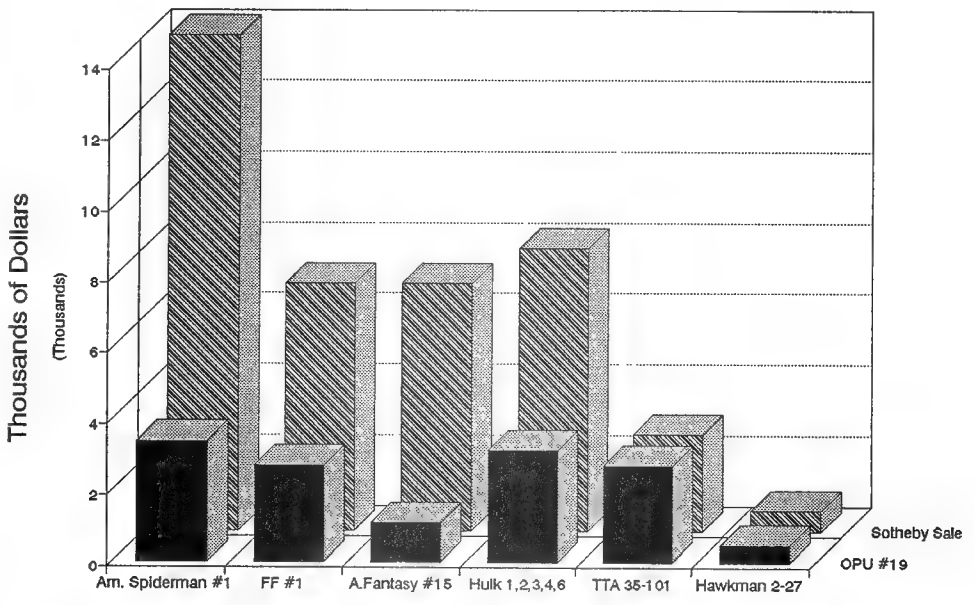
- Mile High copy ***Captain America* #7** (very fine, one of the top two copies) sold for $5500.

- The Lamont Larson copy of ***Sub-Mariner* #1** (very fine) sold for $4000.

- ***Planet Comics* #1** (near mint, one of the finest known copies) sold for $5000.



This chart compares the 1991 Overstreet Price Guide (#21) value of Golden Age comics sold at Sothebys with the auction selling price. (Chart courtesy of M. Naiman)



This chart compares the Overstreet Price Guide Update #19 value of Silver Age comics sold at Sothebys with the auction selling price. (Chart courtesy of M. Naiman)

● A moderately restored copy of ***Detective Comics* #33** (apparent condition very good) passed at $2000.

● A slightly restored copy of ***Batman* #1** (apparent condition very fine) sold for $14,000.

● ***Phantom Stranger* #1-5** (average condition about fine) sold for $1500.

● All comics from the White Mountain collection sold briskly, especially Atlas and other 1950s books.

● A nearly complete set of **Classic Comics** (very fine) sold for $16,000.

● One of the real surprises of the auction was the sale of a restored copy of ***Archie Comics* #1** (apparent condition fine plus) sold for $4600 in spite of the fact that its estimate was listed at $2500-$3000.

● Metropolis Comics snagged a great buy when they paid $3250 for ***Jimmy Olsen* 1-36, 38-56** (average condition very fine).

● A moderately restored copy of ***Showcase* #4** (apparent condition fine plus) sold for $3750.

● ***Showcase* #34** (very fine plus) sold for $650, approximately 1.5 times guide.

● The original art for the **cover of *Flash* #123** sold for $16,000, nearly double its estimate.

● The original art for the cover of ***Mystery In Space* #90** sold for $9000 nearly double its estimate.

● A surprising no sale was ***Brave and Bold* #28** (very good plus) which was passed at $900.

● A phenomenally rare high grade set of Silver Age ***Action Comics*** (201-226, 229-239, 241-245, 247, 248, 250-257, 259-270, 272-300; average condition very fine) sold for the incredibly low price of $4750. I believe this to be the bargain of the decade.

● The original art for page 2 of ***G.I. Combat* #52**, 1957 by the great Joe Kubert sold for $450. As the increase in Kubert and Heath DC war art and comics continues to rise, these items will be harder and harder to find.

● A restored copy of ***Amazing Fantasy* #15** (apparent condition fine plus) sold for $7000.

● ***Fantastic Four* #1** (very fine plus) sold for $7000.

● The White Mountain *X-Men* run (average condition near mint) sold for $12,000.

● The White Mountain copies of ***The Incredible Hulk* #1-4, 6** (near mint minus) sold for $8000.

● ***Avengers* #'s 1, 3-5, 14, 15, 17-55** (average condition very fine) sold for $3250.

● An original oil painting by the great Frank Frazetta from *Vampirella* #1 sold for $70,000.

● A large run (about 44) of Gold Key Comics from the White Mountain collection sold for the astonishing high price of $6000, double its high estimate. Look out Gold Key collectors, the prices for high grade GK are on the rise.

● Last but not least, an all time record was set for the sale of a Silver Age key book the White Mountain copy of the ***Amazing Spider-Man* #1** (near mint) sold for $14,000, well above the $7000-$9000 estimate, and also well above the $10,000 sticker that many market experts had predicted.

AUCTION ANALYSIS AND CONCLUSIONS

1) In spite of the fact that the auction was held in December, quite close to Christmas, during a time of year infamous for low comic book sales, and also during the worst economic times in memory, the sale was an unqualified success! Once again, against all odds, sales were heathy and brisk, and collectors did not hesitate to pay for items they wanted. Hats off to auction organizer Jerry Weist for braving the the uncharted jungles of economic hard times and still coming up with a wonderful event.

2) Professionally restored comic books (albeit certainly less preferred than unrestored books) are selling and selling well. Restoration preformed by hacks and amateurs is not selling except at give away prices. But most importantly **(and I hope every collector across the country really hears this message loud and clear)** very good or better condition comic books should not be restored or even deacidified without a great deal of thought and professional consultation. Note that, the *Marvel* #1 sold in the auction brought less than hoped even though it only had slight restoration. Note also, that the completely unrestored copy of *Detective* #27 set a record. One would have to be blind to ignore the implications of this trend for future collecting/investing.

3) Pedigreed comics of exceptionally high grade (especially page quality) still continue as the "blue chip stock" of the comic book world. The two pedigrees which still dominate demand and sales are the Mile High and White Mountain collection. This trend is not likely to change.

4) The White Mountain *Spider-Man* #1 for $14,000 is just the tip of the Silver Age iceberg. As more and more baby boomers weald their economic power, the price and demand for the best copies of their childhood books will continue to explode. To quote Harry Thomas from his article in the *1990 Price Guide "for baby boomers, Showcase #4 is their Action #1"*. Not too many years (or even months) from now, many of us will be looking back in hind-sight at the "bargain" price of that *Spider-Man* #1. Take heed collectors and investors...the hand writing is on the wall...and this hand writing can't be removed, not even by a professional restorer.

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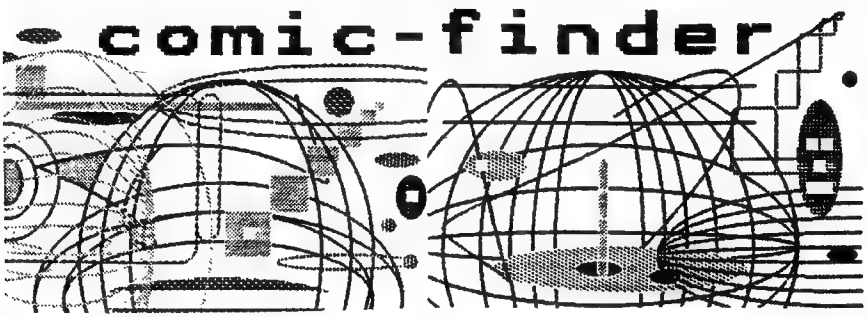

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Archie		
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1	GD split spine	40.
Batman		
15	GD/VG	275.
30	GD pc out of bc	108.
Blue Bolt Adventures		
105	GD/VG pc/cv (Cole)	45.
Boy Commandos		
10	GD 1/3 pg out	19.
Don Fortune Magazine		
5	FN (C.C. Beck)	20.
Flash		
17	GD	92.
Fox and Crow		
58	FN/VF (nice)	20.
Green Lama		
6	GD/VG- store stmp	50.
More Fun Comics		
40	FA/GD	60.
Our Gang Comics		
28	VG-	24.
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1	FN++ (scarce)	100.
Thrilling Comics		
51	GD (Schomburg)	10.
Weird Fantasy		
10	FN+	77.

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Captain Atom		
86	NM (Ditko)	30.
Mysteries of Unexplored Wlds		
24	FN/VF	20.
Space Adventures		
26	FN	23.
Strange Suspense Stories		
45	VF+ glossy+++	30.

MISCELLANEOUS

Buster Brown Comic Book		
30	FA/GD inter police	$ 5.
34	GD/VG (Crandall)	5.
36	GD/VG (Crandall)	5.
39	GD/VG	2.
40	GD/VG (Crandall)	5.
Western Kid (Atlas)		
14	VG/VG+	7.
Startling Terror Tales		
11	FA splt spn	10.
Mystery Tales		
23	G/VG	10.
Captain America		
107	VF/NM glossy+	25.
Iron Man		
2	VF	75.
4	VF	47.
Avengers		
20	VF (W.Wood)	30.
World's Finest		
199	FN-/FN (Race)	20.
Green Lantern (2nd)		
11	FA/GD	9.
41	GD+	4.
68	VG-	2.
Dark Shadows		
27	NM/MINT	15.
31	NM/MINT	15.
Dean Martin & Jerry Lewis		
5	VG+	20.
18	VG	10.
Top Love Stories		
3	GD/VG (L.B.Cole)	10.
My Greatest Adventure		
84	GD	8.
85	GD (Toth)	9.
Doom Patrol		
105	VG-	3.
Marvel Spotlight		
6	FN	15.
8	VG	5.
9	FN-	9.
the Joker		
1	NM	25.
2	NM	14.

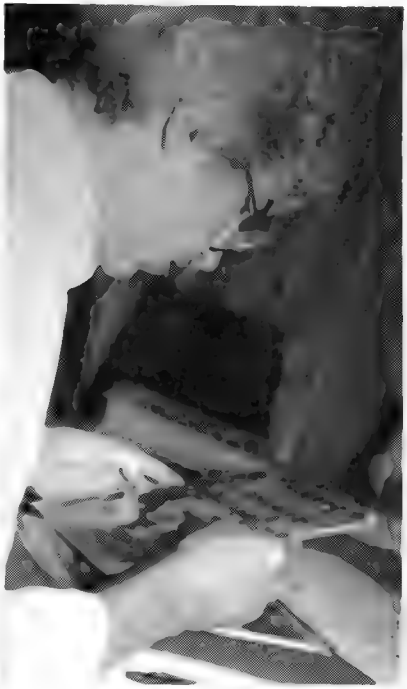
I hope there is a book you need here. I will gladly trade for Our Army At War #'s 40-49 or #81 of course. Thanks to those who ordered from my last ad it was a 98% sellout!! Also, I wish you a graet new year and may you get that one book you've been looking for. Send me your want lists as I have many, many more books.

SOTHEBYS AUCTION SCRAPBOOK

"The Grading Committee in New York"

September 4 - 6, 1991

(top left)
Members of the Grading Committee turn in grading ballots for each lot.
(middle left)
Susan Cicconi and Pat Kochanek agree to disagree on restoration philosophy.
(bottom left)
The Grading Committee (seated from left to right) Sean Linkenback, Steve Fishler, Jim Payette, Pat Kochanek, John Verzyl, Gary M. Carter (Chairman), Susan Cicconi (Restoration consultant), and Ernie Gerber (standing far right). Also shown (standing from L to R) are Dana Hawkes (Auction coord.), Jerry Weist (Auction consultant), and Tom Horvitz (Original art consultant).
(below)
Dr. Pat Kochanek studies the condition of a Mile High Action Comic.



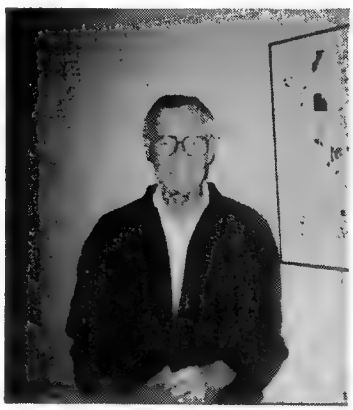
SOTHEBYS AUCTION SCRAPBOOK

"Auction Preview Party in Beverly Hills"

December 5, 1991

(upper left) **Bob Foster (Editor for Disney Comics) signs an auction catalog.** (upper right) **Jerry Weist displays *Marvel Comics* #1 and *Action Comics* #1.**

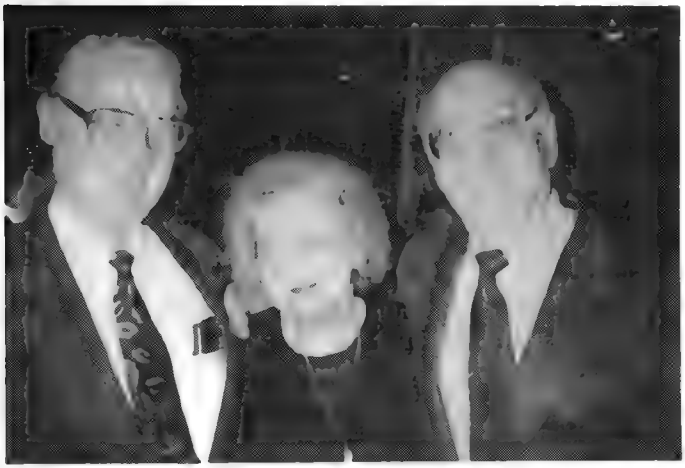
(below left) **"Attack of the killer palm" starring (left to right) Susan Cicconi, Lisa Carter, Russ Heath, Jerry Weist, Tom Horvitz, and Burne Hogarth.** (below right) **Stan Lee smiles during a discussion of the history of Atlas Comics with ye editor.**



SOTHEBYS AUCTION SCRAPBOOK

"Auction Preview Party in New York"

December 16, 1991



(upper left) **Mr. and Mrs. Murphy Anderson (left) with long time friend and collaborator, Julius Schwartz.**

(upper right) **Jim Payette lectures on collecting rare comic books.**

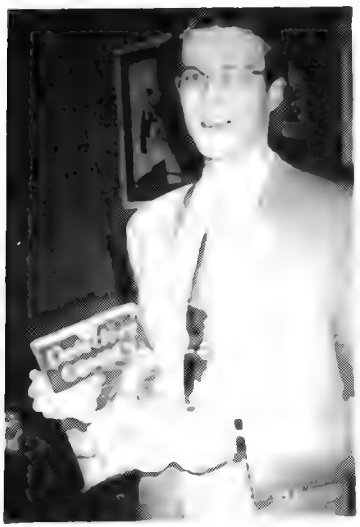
(lower left) **Batman artist Jerry Robinson with an example of his work from the early 1940s.**

(lower right) **Ye editor drooling over the $1,000,000 comic book display.**

SOTHEBYS AUCTION SCRAPBOOK

"The Auction"

December 18, 1991



(upper left) **Sothebys Vice President and Auctioneer David Rettin consults with Auction Coordinator Dana Hawkes (left).** (upper right) **Marvel Comics sent Spider-Man to bid for them at the auction.** (middle left)**Standing room only crowd at the rear of the action room.** (lower left) **Mr. Anderson, owner of Anderson News, displays the *Detective Comics* #27 thathe purchased for $50,000.** (lower right) **The press showed up in droves.**

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WHIZ #58 VG $25, #57 VG $25
WOW #59 VG+ $8

HORROR

ASTONISHING #27 VG $8 (SPINE ROLL)
BEWARE #12 G+ $9
BLACKCAT #52 VG $8
BLACK MAGIC V1 #2 VG+ $35
CHARLIE CHAN #2 VG/F $40
DATE WITH DANGER #6 VG+ $8
FANTASTIC #10 VG/F
JOURNEY INTO FEAR #21 VG $12
THIS MAG IS HAUNTED #21 VG+ $25
INTRIGUE #1 VG- $20 (STAIN 1ST PAGE)
MYSTERIES OF UNEXPLORED WORLDS
#19 VG $20
MYSTIC #11 VG $14 (CHIP FRONT COVER)
STRANGE SUSPENSE #47 G $4 (DITKO)
#48 VG $9 (DITKO)
TALES OF SUSPENSE #25 VG $20
(CREASE FC)

MISC. GOLDEN AGE

BOB SWIFT #2 NM $12 (BRITISH)
#3 VF $8 (BRITISH)
CAMERA COMICS #4 F $12, #5 VG+ $10
#6 VG+ $10
CRIME INC #2 VG $16
DON WINSLOW #30 VG $8, #33 VG $8
#35 VG+ $10, #53 VG+ $6, #55 VG $6
#58 VG/F $7.50
FAMOUS CRIMES #4 F- $17
JUMBO #131 VG/F $18, #137 VG+ $18
#146 VG+ $22, #154 VG/F $20
JUNGLE #120 VG $16 (NAME ON COVER)
#157 VG $16 (DATE STAMP)
NATIONAL #66 VG $10, #67 VG+ $12
#69 VG+ $8, #73 VG $7, #75 VG $7
TRUE COMICS #1 VG $35
TRUE 3-D #2 VG/F $25 (NO GLASSES)
3-D LOVE VG $50 (NO GLASSES)

MISC. SILVER AGE

STRANGE SUSPENSE #77 VG/F $9
(CAPTAIN ATOM)
CAPTAIN ATOM #81 VG+ $7.50
#88 F+ $12, #89 F+ $12
MAGNUS #11 VG $6, #15 F $8
#18 VG+ $7, #19 G/VG $5, #21 VG $4
#24 VG+ $5, #27 F+ $10, #28 VG+ $5
REPTISAURUS #3 F $8, #4 F+ $12
STEVE ZODIAC VG $9
SPACE GIANTS F/VF $10
SUPER CAR #3 G+/VG $6, #4 VG+ $8

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DETECTIVES FC #1168 VG+ $12
FC #1219 VG+ $10
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MOTION PICTURE COMICS #113 G/VG $18
PARENT TRAP FC #1210 F+ $35
77 SUNSET STRIP FC #1211 VG+ $14
FC #1106 VG $14
THREE STOOGES #21 VF- $18, #22 VG $9

D.C / SILVER AGE

ANTHRO #1 VG+ $8
BOB HOPE #20 G+/VG $15
BRAVE AND THE BOLD
#31 G+/VG $10 (SPINE ROLL)
#37 VG/F $20 (SUB CREASE)
#38 VG/F $20 (SUB CREASE)
#39 VG/F $20 (SUB CREASE)
#50 VG $25,#68 VG+ $8
#80 F+ $12, #98 VG $12

MARVEL

AMAZING SPIDERMAN #31 VG $20
#45 VG+ $15, #46 VG $12
#48 VG $12, #54 VG/F $12
HULK #104 VG $18
NICK FURY #1 F- $20
SILVER SURFER #2 VG $20
TALES OF SUSPENSE #89 F+/VF $16
#91 VF 16, #96 F+ $12

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SEND US YOUR WANT LISTS !

MARKETPLACE MAIL

Dear Gary,

In Tony Stark's article, The Silver Age Was When?, he argues very convincingly that *Flash* #105 (Mar 1959), was the book that got the Silver Age off the ground. Shortly after it appeared Aquaman was reintroduced in *Adventure Comics*, Supergirl was introduced in *Action* #252 (May 1959), The Fly appears in June 1959, and *Brave and Bold* becomes a try-out format featuring many Superheros. Later that same year Green Lantern has three try outs in *Showcase* and in March 1960 Charlton release *Captain Atom* by Steve Ditko. That adds up to six Superhero books within a year of *Flash* #105 and we all know that it was just the beginning.

Steve Kortus, Minnesota

(You certainly make a strong case and based on the poll we published back in CBM #5, the vast majority of collectors seem to agree with you Steve, although I'm sure the jury is still out on a few of the details!...Editor)

Dear Gary,

The article looked great! I would like to let your readers know that I made one typo in my submission. The listing of the value of *Billy's Big Game* should be $300 not $3000. I was also very interested in Michael Sanchez's article and I felt that Michael Naiman's material tied in well to my article. Congratulations, I can't believe you are already up to such a substantial readership in such a short time. Keep up the hard work!

John Snyder, Indiana

(Thanks for your letter and correction, we received numerous calls and letters with high praise for your contribution. It is probably I who should be saying keep up the good work. Coming up next is one for you....Editor)

Dear John Snyder,

I have a customer who has, and is interested in putting up for sale *Superman #2 Song and Adventure* with original radio cast. "Magic Ring" Musetto Records Steinway Hall copyright 1947 Nat'l Comics Pub. It has two records mfd picture tone records with a comic (6 pg). Condition is Fine.

Please advise us of the value. We've had a lot of values thrown at us, but I understand you are the expert.

Ray Lintin, Washington

(I appreciate your confidence. I feel that the item you mentioned in like new condition would be worth at least $300.00. John)

Gary,

Everything old is new again! Best wishes,

Shel Dorf, California

(In case your not up on fandom history, Shel Dorf is the founder of the world famous San Diego Comic Book Convention and was one of the first folks in the nation (over 25 years ago) to search out the great artists and writers of the Golden Age and invite them to comic conventions. Fandom owes Shel a great debt. CBM is very happy he has consented to contribute articles from time to time. Thanks Shel! Editor)

I'm hooked! Just received *CBM* #8 and upon removing it from the envelope and seeing the cover with the Superman Sirocco Statue I knew this was going to be a good one. I've been collecting comics for about 12 years and never even thought about premiums until about one year ago, when another friend that collects comics showed me his Captain America Sentinel of Liberty Badges, both brass and copper, and informed me on how they were originally obtained. I was so fascinated that I made it a must for my collection. Then, through my research, I found out there were others that I would like to obtain. Unfortunately some of these are very hard to find as your article stated but part of the fun in these hobbies is the search. Finally I would just like to say that this is one comic collector that has found a connection between the two that is very fulfilling and would like to see more info on this in the *CBM*. Thanks for that wonderful article.

Scott Rona, Florida

(Thanks for your nice letter and thanks to John Snyder for his excellent and thorough research. Editor)

Dear Mr. Carter,

Over the last several years I have scoured north America trying to put together a set of *Fox and Crow Comics* from DC. I have come to a stand still in the last year or so. I have spent hundred's of dollars phoning and advertising for these books. In the past few months your name has been mentioned more than once.

If you know of anyone who might have these issues I would greatly appreciate it. I would even appreciate a good lead.

Sometimes Mr. Overstreet has left Funny Animal DC's in the back of the bus far too many years. The supply (what little there was) has dried up more than a year ago, and they rarely sell at guide. When most major dealers are buying at 100% of guide how long can they be kept at cheapie bin prices?

B. Zaharia, Canada

(I empathize with your frustration. My brother and I searched for over 2 decades for DC funny animal and have always considered them extremely difficult, especially the fifties material. Interestingly, Bob Overstreet was actually one of the first collectors in the nation to support and bring attention to the rarity of all funny animal comics, including the DCs. (See the color cover gallery in Price Guide #13 for just one example). Not only that, but back in the early days of the Price Guide, hardly anyone collected funny animal and some lobbied him not to bother listing that particular genre. Bob listed them anyway. If anyone out there can assist

Mr. Zaharia, he really needs FOX & CROW #17, 56, 59, 61, 64, 84. in VG or better. He can be contacted at 204-668-4499. Editor)

Dear Editor,

Look, I would like to take the side of Susan Cicconi simply because she's a nice person, does exemplary work, and has had to suffer through yet another year of Red Sox letdown! But in fairness, these things aren't all that relevant in The Great Restoration Debate!

On the other hand, I'm not going to talk about comic book restoration either. Nothing much I could say that hasn't been said already! Instead, I'm going to bore you with a story

about a car I bought a few years back when this country's economy and my own personal economy were in much better shape, so much better shape, that for weekend use only, I bought a 1967 Corvette that had just undergone (by the previous owner) a two year restoration that saw every nut and bolt brought back to sparkling new original condition! Now, believe it or not, I think I'm about to make two points:

Point 1 - To be sure, this car gets a fair amount of comments and compliments. "Nice Color!" "How fast will she go?" Etc, etc! But by far, the most prevalent remarks have to do with the appreciation of getting to see a classic in the same condition it left the showroom 24 years ago! I've had admirers wax nostalgic, and smile as it so perfectly brings them back to a time when they or a friend had one just like it! Or the awed teenager who has been born ten years too late to ever have seen cars like these cruising the streets when they were new. And I hear lots of groans of agony from those lamenting how the vast majority of such cars were used and abused beyond repair, and they now rest irrevocably rotting and rusting in junk yards throughout the land!

So yes, there are lots of people, present company very much included, that really appreciate seeing something brought back to its original state. Or at least preserved to prevent any further deterioration. And is that so unusual? Didn't we just restore the Statue of Liberty? The Sistine Chapel? (neither as historically significant as *Detective* #27 I know, but still two good examples.) And wouldn't it be kind of boring if museums displayed piles of bones exactly as dug, instead of reassembling them in the shape of a Brontosaurus? More importantly, this is America and restoration was still legal last time I checked. Restore if that's what you want! Don't if it's not! Nuff said.

Point 2 - I got screwed! And I would have been less euphemistic if I thought you would print it! Because I paid well over market price for the aforementioned car. Why ? Because the man who restored and sold it to me guaranteed it was totally "original". That means although cosmetically restored, it still has the same engine, transmission, etc, that came in the car. Since most Corvette engines were raced to their death, this becomes a highly desirable condition, well worth a hefty upcharge.

Now let me just bore you again by explaining how you tell if such parts are original. You check all kinds of code numbers, serial numbers, and dates of manufacture. And I carefully did just that. Every number matched up perfectly! I was a perfect fool! I took almost two years before I discovered the numbers were a fake. The real numbers of this "replacement" engine were filed off and the "proper" numbers, those that would have been on the original engine, were added on with an epoxy! I would have never known if one day while cleaning the engine, one digit didn't fall off! I've since learned this form of deception happens quite frequently. That didn't make me fell any less a victim!

But it does finally bring me to this last conclusion. It was not the art of restoration that did me in. It was the unscrupulous liar that stood there smiling as he counted my money. And regrettably, there's a certain percentage of unethical crud out there in all fields— art, cars,. stamps, coins, and yes comic books! As long as there's profit involved, such vermin will always exist. I can assure you there are comic book dealers right now . . . . . selling books at premium prices and failing to mention that restoration had taken place. You know it's true. But to blame restoration is like shooting the messenger that brings the bad news.

Instead, go after the bad guys. Do it with vengeance! Do it publicly! Expose and eradicate! Get these low lifes out of this field. There's plenty of room for such people in politics! (OK, that was rude and unnecessary), but seriously, I think if you weigh the pros and cons of comic book restoration, it's the "cons" (yes the crooks), the few bad apples, that cause the biggest tilt to the negative side. Let's keep that in mind, and I promise no more car stories in your fine comic book publication! Keep up the good work!

Jim McClane, New Jersey

(Very interesting analogy, Jim, and rather well stated. More and more collectors and dealers are coming around to your (and my) way of thinking. My optimistic view of the comic book collecting future is one of full disclosure of all known restoration that travels with each comic. Many dealers that I know personally have already begun to re examine their stock in order to better guarantee their sales material. Bravo to them! Editor)

Dear Gary,

I am sure that everyone remembers their parents lecturing them that "You can't judge a book from it's cover!" To put a little different spin on this axiom, "You can't only judge (or grade) a comic book by it's cover".

Only through experience, and getting burned, does one learn to look at every page and the back cover, the staples, etc., etc. The English language has so many nuances that when a person describes page color to you, your interpretation might be (and probably is) different. Grading has been and always will be the **Great Debate** within our hobby. Perhaps it is time to develop a system that everyone subscribes to so that the guess work and misunderstandings can be brought to a minimum. There will always be some debate—it's the nature of collectibles.

Eventually, a three part grading system (as suggested by Joe Rainone), might be used. Give the back and front cover an A-D rating and the whiteness of the pages on a 1-10 scale. This way, the entire issue is graded and there is a universal understanding of what you have. One step further though, perhaps a national organization of comic book collectors should be formed to uphold the spirit and ethics of the hobby. By joining, you would then prescribe to the agreed upon grading standards. If there is any controversy between buyer/seller the comic could be submitted to a standing committee (for no fee) and have them make a final decision.

The Post Sotheby's Era is going to drag our hobby, like it or not, into the public limelight and strictly button-down investor types will be acknowledging what we already have known for a long time.

Michael Naiman, California

(Just such an organization is in the formative stage at this time. It's called the American Association Of Comic Book Collectors (AACBC for short) with the objective of developing ethical guidelines for the buying, selling, and trading of comic books. Anyone who might be interested in joining such an organization is invited to write to me, Gary M. Carter, care of CBM. Editor)

Dear CBM,

Recently I sent money for a subscription and some back issues. The back issues arrived fine and I have been reading and re-reading them since I received them last week. Thank you for your extremely prompt service. In a note from Gary Carter I was asked if it was ok to apply my funds to a 1st

class subscription. Fine with me, anyway I can get *CBM* is fine. Cannot figure out why several local shops don't carry it. I obtained my first copy (#2) in a comic shop locally, but I've only seen #4 & 5 since ... strange.

I really do not know how you folks can continually come up with so many informative and educational articles. As a long time collector in philately and reading many journals in that field I know that editors sometimes are "crying" for articles. I trust & hope your excellence keeps up. You're set, and are setting a tough act to follow over the years. Cripes! I even, like the feel & smell of your publication ... not too slick and its readable to these tired eyes.,

In *CBM* #6 Bruce Hamilton had, I feel, an outstanding article - warning. Although I only recently started comic collecting (again), the way I see new comics being sold, marketed, advertised and fought for by some fans brings back memories of stamp collecting in the '70's. In that decade prices for almost anything issued as postage by a government (and some that weren't so issued) sold, and sold at good prices.

Some countries went into (and a few still do) 3-D stamps, holograms, gold-foil issues, six stamps where one would do, deluxe souvenir sheets ... all kinds of crap. All of this, to one who witnessed it, and even got burned a little, is very close to what I see in many, TOO many comics. Bags, cards, five or six covers, holograms, etc. I feel it is all baloney, and it scares me. If a kid wants to buy a nice *X-Men* because he likes it for art/story this is great but I can just "feel" that kid wanting all varieties (cards, bags, covers or whatever), it is the completist in all of us. But it's a darn shame. Market value of this stuff will be ZIP if something isn't done. I've seen it happen in other collectible fields, I remember when a set of *Zeppelin stamps* would cost around $7,000 now they catalogue for $3,000 or so. I'm afraid many collectors of comics only see things going UP for various reasons. Sometimes market conditions do it. But lately clever marketing by publishers gives the short term illusion of everything in comics is going UP, so kiddies spend $1.75 today and a month from now CVM says its worth $3.50-$5 I say HA!

On another topic. I have written to several comic dealers (and some with a SASE) ... no answer. Boy! I've never had a stamp dealer do that to me. For the 25-30 years I've been collecting stamps, dealers have been super prompt with help and purchases. Comics info by mail is still a rather "iffy" proposition so far. Maybe it'll improve or I'll figure out that I'm doing something wrong.

By the way, am I the only comic collector in the U.S. who will not buy a comic if it has one of those ugly UPC bar codes spoiling the front cover? I even hate the block where the direct market edition will put some design of theirs in that space. No wonder (among a million other reasons) I like Golden Age & Silver Age comics best, less clutter, fewer balloons, panels that have some semblance of symmetry and more.

One last thing (honest) DC says it is going to reprint *Showcase* #4. Does that make the real comic #4 less valuable, I just presume not. But as some comics head for the $ stratosphere I wonder. After all, old comics keep getting older, and they will be dust sooner than one thinks.

Please keep up your excellent work. Don't anybody really try to answer all of this, its just good to know that someone will probably read it and either agree, disagree & file it in #13 (trashcan in my job).

William Falk, Maryland

(You raise many good issues Will, the most poignant, I think, is the issue of investing in new comics, with all their variations. I don't think it's any secret that new comics, in general, go up and down quickly, then stay down for a very long time (there are of course a few exceptions). We are presently planning a debate on this topic and hope anyone with a substantive argument on <u>either</u> side will share their thoughts. Editor)

Dear Gary,

Nice job with issue #9. What stood out to me (besides the colorful cover) was the numerous ads selling old comics. Yeah! While I always enjoy the informative articles. This issue seemed to have more Gold/Silver ads than in previous issues. Your ad rates are so low, and your popularity keeps increasing, so one would expect to see many more sellers/collectors turn to *CBM* to peddle their treasures.

The Lou Fine article by Steve Kortus was tops. While I don't claim to be a Fine expert, here are few tidbits about him that your readers might enjoy. First, Lou Fine had a leg deformity (attributed to either polio or a fall) which often kept him indoors. He overcame this adversity to study and refine his work. Second, he was a very successful advertising illustrator, with his work appearing in national magazines. Third, quite a few of Fine's best covers, like *Fantastic* #3 or *Mystery Men* #8, actually were his redrawn interpretations of rough sketches done by Will Eisner. Finally, it appears clear that the continuing popularity of such titles as *Hit* and *Mystery Men* is primarily due to Fine's tremendous cover art. If anyone could challenge Alex Schomburg as the "greatest Golden Age cover artist" it would certainly be Lou Fine, He was a master draftsman, and samples of his work are the pride of my collection.

Steve Carey, California

(Thanks for the great Lou Fine info Steve and thanks also to the other dozen or so folks who wrote praising Mr. Kortus' article. Gosh, there was a lot of good material for sale in CBM #9. Kinda reminds me of the old Rockets Blast/Comicollector days back in the sixties. It's no secret that our ad rates are low and that we hope to attract advertisers that are collectors as well as dealers Editor)

Dear Gary,

A brief response to Shawn Hamilton's letter in CBM#9. I am glad that you "got the message" in issue #4, but please remember that every issue is some collectors first issue, and that he/she might not be aware of what we take for granted. I do know that I will try to not talk about the same book two months in a row (in fact I don't think I've repeated a single issue yet), but I also have no idea what books other writers may be plugging, so I have no way to tell if I am duplicating their information or not.

About the *Batman* #1 being undervalued; please remember that was my response to a letter sent in; not my personal choices, and I believe that my statement was that *Batman* #1 might be slightly overvalued compared to other books in that price range. If you would care to send in a Sleepers list, I would honestly be happy to share my suggestions on it also.

As for the proposal that Sleepers should be "a little known gem that really is inexpensive"; you are close. In my opinion, a sleeper is <u>any</u> book that is overlooked and

undervalued. It might even be to remind people that Action #1 is the most historically important and valuable comic or to say that the issue of *Batman* where he forgot to put gas in the Batmobile should be worth $5 instead of $1 (a 500% increase in value.

I will try my best to make the column accessible to as wide an audience and budget as possible and would genuinely appreciate any book suggestion you might have.

One final note to Rob Hughes: I feel that *Avengers* #1 is **a)** made up of successful heroes, not early appearances of any of them, **b)** not the first Marvel superhero group, and **c)** came out 3 years after *Brave & Bold* #28, & 2 1/2 years after *Fantastic Four* #1, thus sales were much greater, especially since it contains many established stars who had their own series. My experience has led me to the conclusion that Avengers #1 is probably one of the easiest of all Silver Age keys to find. Yes, it is tough in VF or better - isn't everything?) I look forward to reading more.

Sean Linkenback, Georgia

Dear Gary,

I would like to throw my two cents into the recent "iron sludge" controversy. I feel that criticism of post-1970 comics is largely misdirected.

It's no secret that recent comics are in more plentiful supply than older comics. If you want a particular pre-1960 book to add to your collection, it could take years to find a copy. Whereas, if you want the latest issue of *Punisher*, all you have to do is hop in your car and drive to the nearest comic book store.

The relative ease with which one can obtain recent material causes some antiquarian collectors to relinquish it. The reasoning is that there are only 24 hours in a day, and we'd rather invest our time searching for those increasingly rare and elusive items. However, this does NOT mean that recent comics are bad comics. Personally, I think that the story and art content of comics today is generally better than ever before in the work of those who went before. I would liken my collecting habits to an archaeologist, who searches the desert for a single shard of pottery, rather than go to the store and buy a new pot.

Creators of recent comics can't win. If collectors overlook their work, it's "iron sludge", and if they like it too much, it's "overpriced hype". It's not Rob Leifeld's fault, for example, that his work is so popular. Actually, that's a testament to his talent and hard work. Just because some people are willing to pay $50 for *New Mutants* #87 while overlooking important pre-1970 comics, there's no reason to take it out on him. He's just doing the best he can. He's also not the one making the $50.

The legitimate criticism of recent comics comes into play when speculators hoard them under the delusion that they will someday be worth large piles of money. These books, like anything else, should be bought because of a genuine desire to own them. Unfortunately, many of them are fraudulently represented as hot collectors items. The history of collecting is filled with once "hot" books that are now cold turkeys. *GI Joe* #2, anyone?

Another criticism of recent material stems from the gimmicky marketing ploys used to sell some items. Personally, I see nothing wrong with multiple covers, glow-in-the-dark books, holograms, trading cards, or sealed bags as long as it's all taken in stride and seen as part of the fun of collecting, rather than some sort of investment opportunity. These marketing gimmicks have been very successful recently, but they're nothing new. Nobody claims that the "Giant 5000 Prize Contest" hype on the cover of *Showcase* #4 ruins its integrity as a collectible.

There is also the odd phenomenon of collectors who will buy a new book for $2, theorizing that "30 years from now, it'll be worth something". What's odd is, that there are plenty of 30 year old books one could buy right now for less than $2 which are routinely passed over by the same people. If they aren't willing to buy an old book now, what makes them think some future collector will want their "old" comics? And if older is better, why not buy the book that's already got 30 years on it? In 30 years, it'll be 60 years old.

Most of the negative feelings about recent material is actually a reaction to the hype that surrounds it. Collectors are sick of being told they have to buy *XMEN XMEN XMEN* and react accordingly.

But hype is not exclusive to mutants and glow-in-the-dark holograms. Many collectors are also sick of the overt attention to high grade Silver Age keys and how *Brave and Bold* #34 is undervalued at $1000, and what inhuman monsters we are for not paying $2000 for a copy of *Avengers* #1. Some folks have a funny notion that a comic book is not too much undervalued if it costs more than a used car.

Either way, however, we have to make sure that the amount of hype something gets doesn't color our view of the object itself. I feel we must also be mindful of the distinction between the value of a comic as a collectible, and its value as reading material. Behind the "iron sludge" that is every comic book published since 1970 is the laborious effort of many talented and creative individuals, striving to entertain the reader. Just because their books are affordable is no reason to hold them in contempt.

Erik Andresen, Arizona

Dear Editor, The Comic Book Marketplace,

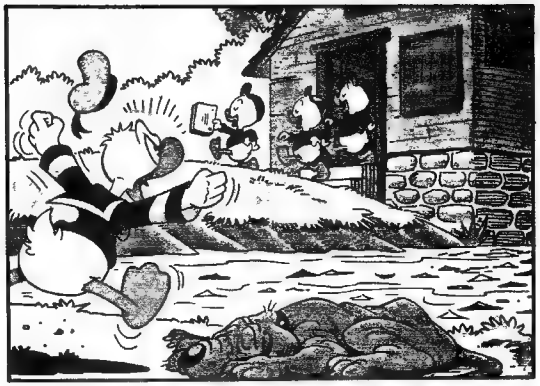
Seems like the guys from the grading service are taking quite a few broadsides over their grading service. I haven't used it, but I do admire their "portazebie" for taking a stand on a standardized grading system, and I don't see any one else with a better suggestion. It's real easy to stand back and take pot shots at something that is not well understood. Maybe, if they could explain the system in words of one syllable (so I will understand), we would all learn something. Maybe even CBM could give a little "air time" to this? What say you, oh ye editor?

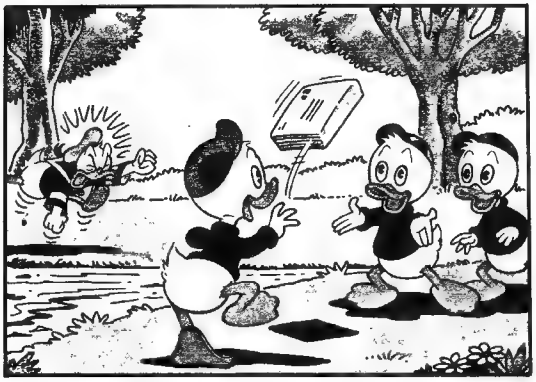
One other thing, a friend of mine (who wishes to remain anonymous) has ordered from Pacific and he says they actually grade quite accurately and a little on the strict side. That surely can't be bad. Just thought I'd write in on this one.

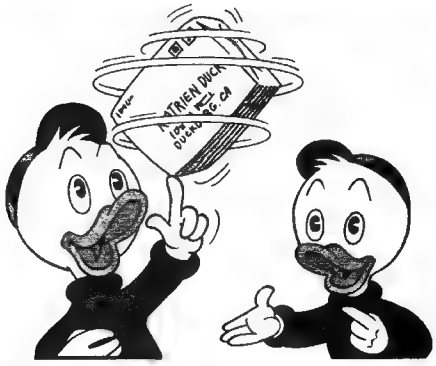
And quickly, a report card for Price Guides is absolutely the best thing you've ever printed, and I've been reading since issue #3. It was about time somebody addressed the rather confusing issue of all these Guides. Right on Linkenback! I also thought The Spider-Man Soaps was a great slant, and I really learned a lot from Bill Cole's article. All in all, *CBM* #9 was just plain good reading. Now what are you going to do for an encore? All the best and keep them coming.

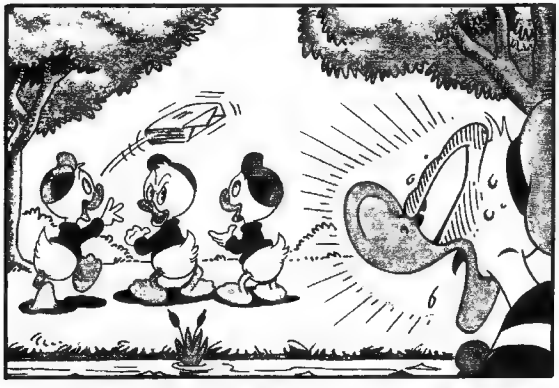
Jason Reese, California

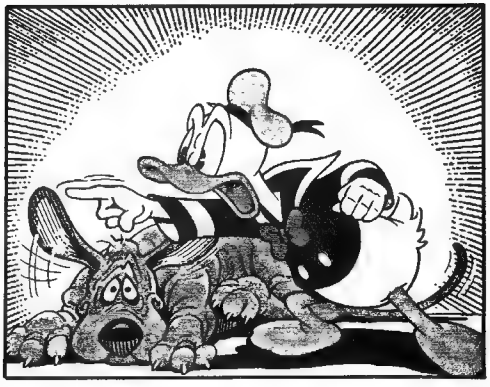
(We got a veritable bushel of mail singing the praises of the Report Card For Price Guides article, the Lou Fine article, the Preservation & Storage article, the Spider-Man Soaps article, and Keith Contarino's checklist. Whew! Til we meet again next issue. Editor)

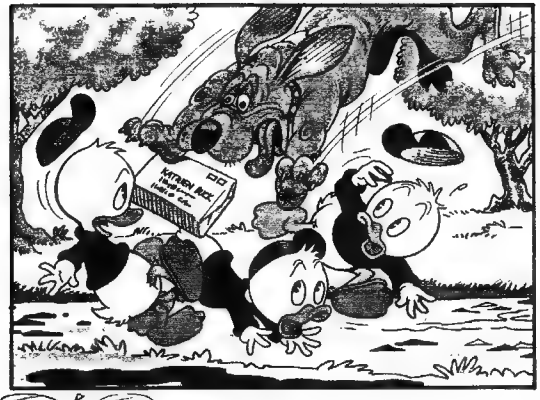


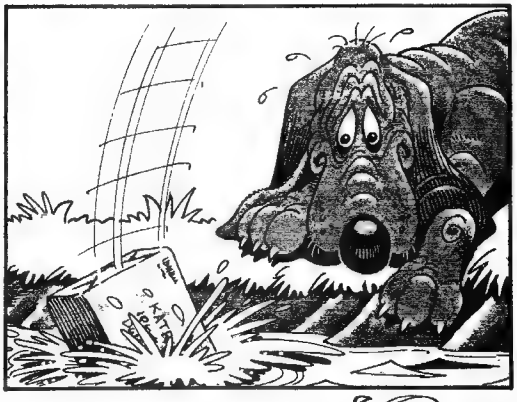












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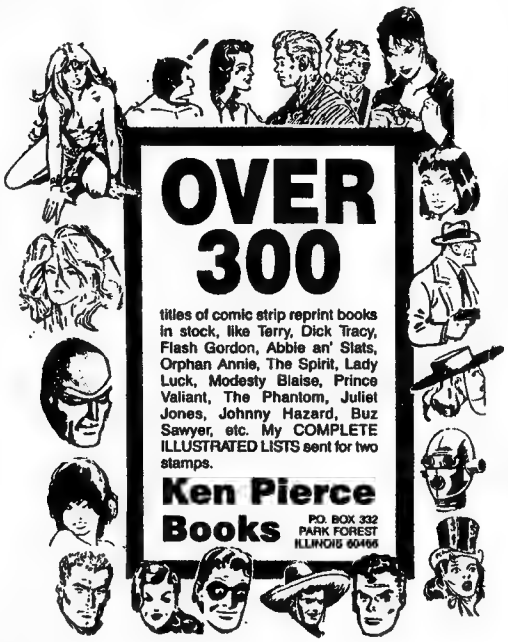
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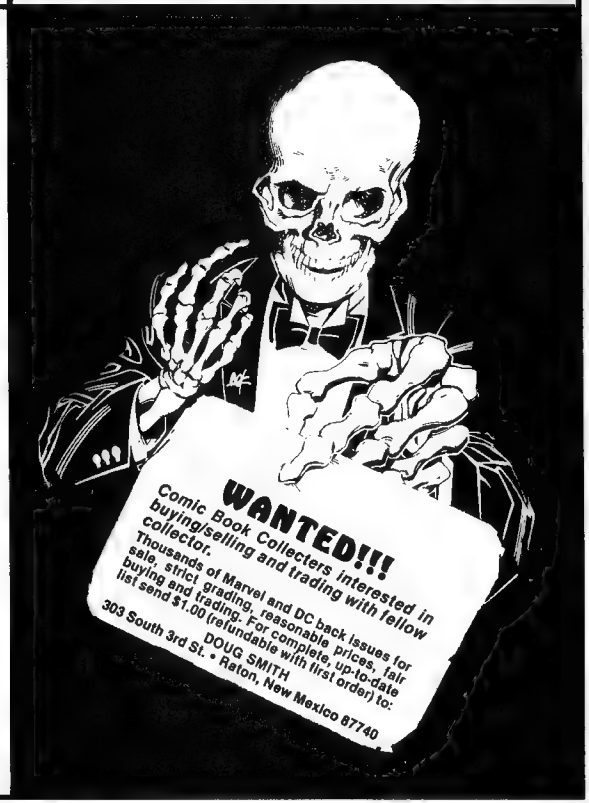
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6 fine + $150.
9 fair $ 15.
10 n mint $150.
11 good + $ 25.
11 good $ 10.
12 good $ 15.
13 v fine $ 65.
13 n mint $ 85.
13 good $ 10.
14 good $ 10.
15 v fine browning $ 50.
15 good $ 10.
16 fair $ 5.
17 good $ 10.
18 good $ 10.
18 fair $ 5.
19 good chunk missng $ 10.
20 good + $ 20.
21 v fine browning $ 50.
21 good $ 5.
22 v good sm chip $ 50.
22 fair $ 5.
23 v fine $ 50.
23 v fine sm chip $ 35.
24 n mint $ 55.
24 n mint + $125.
25 n mint $ 75.

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Roy Rogers
18 fair $ 5.
20 good $ 15.
21 good+ $ 15.
22 good $ 10.
23 vv good $ 20.
24 v good $ 20.
25 fine $ 25.
26 fine $ 30.
27 v good $ 20.
28 fine $ 20.
29 fine $ 20.
30 fine $ 20.
31 fine $ 20.
31 v good $ 15.
32 n mint $ 40.
33 good $ 6.
34 n mint $ 35.
34 v fine $ 30.
35 v fine $ 30.
36 v fine $ 30.
37 v fine $ 30.
38 v fine $ 35.
39 fine $ 25.
40 n mint $ 40.
41 v fine $ 30.
42 v fine $ 30.
43 fine $ 20.
44 fine $ 20.
45 n mint $ 40.
46 good $ 10.
46 fine $ 20.
47 v fine + $ 35.
56 good sm chip $ 10.
57 good $ 10.
58 good $ 8.
71 good $ 5.

Roy Rogers Trigger
329 fine $ 25.

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62 good 1½" chip $ 10.

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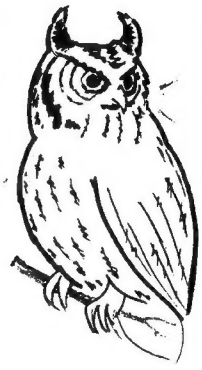

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ACES HIGH
#1 VG/F- $ 25
ACTION
#101 F/VF 120
Pc out sp & few pgs
#252 VG- 110
3 sm chips off fc
#266 F 15
#273 F/VF 20
#279 F 12
#280 F/VF 12
#283 VF 30

ADVENTURE
#247 VG+ 650
Touch up on sp
Tiny chip off sp
#252 G/VG- 12
#253 VG- 20
Robin app
#255 VG 15
#259 G/VG 10
#265 VG- 10
#266 VG- 10
#270 F 20
#271 VG+ 35
#274 VG 15
#276 VG/F 20
#278 F/VF 30
#282 VG/F 30
#282 VG 20
#283 VG+ 15
#284 F/VF 20
#285 VG+ 15
#286 F/VF 25
#289 F/VF 18
#290 VG+ 20
#291 VG+ 7
#301 VG/F 40
#304 VF/NM 35

ADVENTURES OF THE FLY
#2 VG 35

AMAZING SPIDERMAN
#15 G/VG 40
N.D.C.
#15 G/VG 45
#19 VG+ 40
#19 F 65
#23 VG 40
#29 F/VF 45
#30 F/VF 45
#31 F 30

Amazing Spiderman con't
#32 F/VF $ 40
#33 VF 45
#36 VF 50

AVENGERS
#1 VG 235
BC crease. Tiny w/s
ins fc
#2 VG+ 115
#3 VG 50
#6 VF/F 35
#6 F 40
#7 VG+ 30
#7 VG 25
#8 VG 25
#100 F/VF 15

BATMAN
#11 VG/F 695
Sm tear thru cvr &
few pgs. Solid
#21 VG+ 210
#29 VG/F 210
Sub crease
#53 F/VF 200
Joker. Sm pc out
bot sp
#77 VG 65
#171 VG+ 65
#200 VF/NM 95

BRAVE & BOLD
#28 VG/F 600
Slightly restored
#29 VG- 140
#54 VG 30
#57 VG 10

CAPT AMERICA
#100 VG/F 70
Sm tp rep bc
#100 VG+ 70
#101 F/VF 25
#102 F- 10
#103 F- 10
#104 F/VF 15
#105 F 12
#106 F 12
#111 F 20

CAPT MARVEL
#1 VG 20

CAVE GIRL
#11 F/VF $ 95

CEREBUS
#21 NM 50

CHALLENGERS
#23 F 15

CRIME SUSPENSE STORIES
#5 F+/G 20
#6 VG 40
#11 FA 10
#13 VG+ 30
Sm pc out fc
#19 VF- 60
#21 F 25
#23 Looks VF 40
Sm chew bot sp.
1" tear bc
#24 F- 20
#25 F/VF 35
#26 VG 15
Sm pc out fcbc

DAREDEVIL
#2 VG 75
#9 VG 20
#10 VF 40
#10 F/VF 30
#17 F 25
#43 VF 10

DETECTIVE
#203 VG/F 85
Tiny rep
#205 VG+ 100
#210 VG+ 65
#214 VG 25

DOCTOR STRANGE
#169 VF 40
#169 F/VF 30

EXTRA
#1 F+/VF 40

FANTASTIC FOUR
#1 NM 60
1965 reprint
#2 VG 350
Sm rep
#3 VG 195

Fantastic Four con't
#4 F/VF $400
Avg a.c.
#7 VG+ 125
#8 G/VG 75
#8 F- 120
#9 VG 115
#10 F/VF 185
#14 VG 50
#16 VG 50
1" split sp
#16 VG/F 70
#17 G/VG 35
#17 VG+ 55
#20 VF 120
Sm ding bc
#20 F 75
#27 F- 40
#27 VG/F 25
#40 F 20
#48 VG- 45
Pc out fc. w.o.c.
#49 F 35
Browning ins cvr
#50 VG+ 25

FLASH
#110 G/VG 60
Taped sp
ANNUAL
#1 VG 45

GREEN LANTERN (SA)
#3 VG+ 75
#3 VG+ 25
Pc out bc
#4 VG+ 50
#40 VG 60

HAUNT OF FEAR
#14 VG 55
#17 VG/F 40
#18 VG/F 40
Staple pull
#21 F/VF 45
#23 F- 30
#24 VG/F 25
#25 F 30
#26 VG 15
Pc out fc
#27 F/VF 40
#28 VG- 25

HULK
#181 VF+ $225
#182 VF/NM 40
KING SIZE
#1 VF- 25

INPACT
#1 VG+ 20

JOURNEY INTO MYSTERY
#3 G/VG 45
Split on sp
#15 VG 30
#17 G/VG 15
Pc out fc
#21 VG 35
#32 FA 5
#36 G/VG $ 10
Split sp. Cvr
detached
#61 F 12
Sm w/s
#62 VG+ 25
Sm w.c. 1st Hulk
#64 VG 10
#66 VG+ 15
2nd Hulk
#69 VG 10
#70 F 15
#75 VG+ 12
#77 VG 10
#83 NM 50
1965 Reprint

JUSTICE LEAGUE
#2 VG 65
Sm w/s fc
#3 VG- 50
#14 VG/F 45
#14 VG/F ATOM 20
#14 VG " 15
#21 F/F+ 60
#22 F- 45
#25 VG+ 40
#31 F- 10
#34 NM- 30
#38 NM- 40
Very sl shadow

LITTLE LULU
#18 VG+/F 45

LOIS LANE
#2 VG $ 50
Tape on sp
#4 G/VG 30

MAD
#1 VG- 250
#2 VG+ 95
Sm chew top cvr
#5 VG 95
Pc out bc
#6 VG+ 40
Tiny pc out bc
#11 VG+ 35
Tear bc
#12 F- 40
Sm hole 1st pg
#13 F/VF 70
#14 F 60
#15 VG/F 50
#16 VG/F 35
#17 VF- 60
#17 VG- 25
#18 F 30
w.o.c.
#20 VG 25
#21 F/VF 60

MARVEL SUPER HEROES
#12 VF 50

MARVEL TALES
#1 VG+ 55

METAL MEN
#1 F/VF 60
Stain on bc
#1 VG- 40

PANIC
#5 F+ 15
#6 F- 10
#8 VG 9
#9 F 12

SAVAGE TALES
#1 NM 35

SGT FURY
#13 VG+ 20
3/4" tear fc

SHOCK SUSPENSE STORIES
#1 VG 120
Teensy chip fc
#2 VG+ 50
Sm chip fc
#4 VG- 25
Pc out sp
#5 VG/F 45
#9 FA/G 12
#10 F 30
#12 VG+ 40
Pc out bc
#13 F- 70
#14 F+ 45
#15 VG+ 30
#16 F 25
Sm pc out bc
#17 VG/F 25

SHOWCASE
#38 VG+ 20
Reprint

SILVER SURFER
#2 VF- 80
#16 VF 20

SPACE DETECTIVE
#1 VG- 95
Stain bc. Tear fc

STAR TREK (GOLD KEY)
#6 VF+ 70
#7 VF/NM 80
#8 VF+ 70
#9 VF/NM 80
#10 NM 40

STRANGE TALES
#110 VG 80
Sm color touch up
#115 VG+ 50
#115 VG 40
ANNUAL
#1 F/G 20
Reprint
#1 G/VG 30
Repaired
STRANGE WORLDS
#1 F- 60
Sub crease. 1 tiny a.c.

SUPERBOY
#53 VG 15
#54 G/VG 10
#54 VG- (2) 12
#57 G/VG 10
#66 VG 10
#71 G/VG 5
Pc out sp
#72 6 (2) 5
#72 VG (2) 5
#74 VG+ 10
#74 G/VG 7
#76 VG/F 15
#76 G/VG 7
#77 VG/F 15
#77 VG 10
#79 G/VG 7
#80 VG (2) 9
#81 VG 7
#82 VG 7
#83 F 10
2 sm chips
#84 VG+ 8
#84 VG 7
#85 VG/F 8
#86 VG (2) 20
#86 VG+ 25
#87 F 10
#87 VG 7
#88 F/VF 15
#88 F 10
#88 VG 7
#89 F 40
#89 VG- 20
#90 VG 7
#91 F/VF 15
#91 F 10
#91 VG/F 7
#92 VG/F 7
#93 F 15
#93 VG 7
#94 VG 5
#97 F+ 7
#98 F (2) 15
#100 VG 25
ANNUAL
#1 F- 20
#1 F/VF 30
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#153 NM- 18
#157 NM- 18

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X-MEN
#10 F+ 45
#16 VF 30
#25 VF 30
#47 VF/NM 25
#48 NM 25
#49 NM 25
#53 NM- 30
#54 NM- 25
#55 VF+ 20
#56 NM 35
#58 NM 35
#59 NM 35
#60 NM 35
#61 NM 35
#62 NM 35
#63 NM 35

TALES OF SUSPENSE
#10 VG+ $ 45
#38 F/VF 25

TALES TO ASTONISH
#27 VG/F- 400
Tiny chew on fc
#36 VG- 50

TEEN TITANS
#5 NM/M 30
#6 NM/M 20
#7 NM/M 20
#8 NM/M 20
#9 NM- 15
#11-19 NM/M 120
#20 & 22 NM/M 150

THOR
#1 NM- 500
Signed by Eastman
#2 NM 200
#2 NM 250
Signed by ERL. Sketch
of Bonatello ins cvr.
#3 NM 80
#4 NM 50
#5 NM 40

VALOR
#1 F- 50

VAULT OF HORROR
#21 VG- 35
#22 VG/F 50
#23 VG 40
#24 F- 35
#27 F 45
#30 VG/F 40
#31 VG 30
#32 F+ 50
#34 VG+ 35
#35 F/VF 60
#36 VG+ a.c. 35
#37 VG/F- 35
#38 VG 25
#39 F+ 40
#40 VG 35

WALT DISNEY COMICS
& STORIES
#1 VG 795
Restored w/color
touchup. Solid

Superman con't
#162 F- 9
#163 VG+ 6
#164 F+ 8
#165 F/VG 10
#170 F 8
#171 VF 12
#172 VF (2) 12
#173 VF 12
#174 VF 12
#175 VF 12
#177 VF 12
#179 F/VF 12
#182 VF 7
#183 F 5
#184 VF 7
#185 F/VF 6
#186 F/VF 6
#187 VF 7
#191 VF 7
#195 VF 7
#196 VF 7
#198 VF 8
#202 VF 7
#204 NM 5
#207 VF- 6
#208 VF/NM 6
#211 VF/NM 6
#220 F/VF 8
ANNUAL
#1 G/VG 45
#2 VF- 55
#3 F- 45
#4 G/VG 20
#5 VF 45
#6 VG+ 15
Sm stain bc 10
Sm stain bc 9
#145 F/VG 25
#145 F 15
#146 VG 12
#147 VG/F 25
#148 VG 18
#148 VG/F 15
#148 VG 10
#149 VG+ 15
#149 VG/F 20
#150 VG 7
#151 VG+ 7
#152 F/VG (2) 15
#153 VG+ 7
#153 VG/F 8
#154 F/VG (4) 15
#155 VG 7
#156 F/VF 15
#156 F 10
#160 F/VG 15

TALES FROM THE CRYPT
#32 VG+ 50
#36 VG+ 50
#37 VG+ 40
Sm pc out sp
#39 VG/F 53
#40 VG- 35
#41 VG/F 50
#42 VG- 30
Sm pc out sp
#43 VG/F- 40
Sm tear on sp
#44 VG- 25
#45 VG/F- 50
#46 VG 50

SUPERMAN
#9 $ 75
No fcg has bc
#17 VG+ 240
#21 VF 295
#23 VG 140
#31 VF+ 400
#43 VG- 40
Loose cvr
#85 VG 25
Pc out 1st pg
#89 VG/F 50
#93 G/VG 30
#95 VG+/F 55
#109 G/VG 20
#116 VG 25
#117 VG/F 30
#126 VG 15
w/s bc
#128 G/VG 15
#129 G/VG 15
#138 VG- 8
stain on bc
#139 VG 15
#140 VG/F 12
Sm w.o.c. 12
Sm tear fc 10
#141 VG+ 9
#141 VG 10
#143 VG+ 10
Sm stain bc 10
#144 VG/F
Sm stain bc 9
#144 VG
#145 F/VG 25
#145 F 15

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